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THE INTER-RELATIONSHIPS BETWEEN TOURISM  
AND OPERA PERFORMANCES AT BUXTON  
FESTIVAL, IN DERBYSHIRE

Howard Leslie Hughes

Doctor of Philosophy

The City University, London

Department of Arts Policy and Management

July 1988

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ABSTRACT

The aim of the study was to consider whether opera performances could exert an influence such that audiences travel and stay away from home overnight in order to experience those performances. In particular, it was to be considered whether such visits were undertaken as a holiday and whether opera was the sole or most important reason for that holiday. Additionally, an opera-producing organisation (Buxton Arts Festival) was to be studied in order to assess its recognition of the tourism connection and any influence of that upon the organisation.

It was concluded, from an examination and synthesis of existing work, that there were grounds for believing that some of those in an opera audience could be tourists and holiday tourists for whom opera dominated as the reason for the tourist visit.

A consideration of Buxton, the geographical location of the opera performances, confirmed its partial function as a tourist resort. Concern about the present and future nature of that function was identified.

The Festival company was studied through a combination of observation, examination of internal papers and discussions. It was concluded that the company had acknowledged a need for and/or a desire to attract audiences from a widespread area. This tourism dimension did not dominate policy nor influence the product.

Audiences at Festival operas were surveyed directly and by post. The surveys showed that there were tourists in the audiences and also those who classified their tourist visit as a holiday. For both holiday and non-holiday tourists it was concluded that the operas had been the most important factors influencing the decision to visit. Despite some differences between holiday and non-holiday tourists, the factors causing the holiday/non-holiday distinction remained unclear. The distinction between the tourist and non-tourist was largely, though not necessarily, one of distance from Buxton.

ABBREVIATIONS

ACGB	Arts Council of Great Britain
BAFA	British Arts Festivals Association
BAFL	Buxton Arts Festival Ltd
BOHL	Buxton Opera House Ltd
BTA	British Tourist Authority
CBSO	City of Birmingham Symphony Orchestra
DCC	Derbyshire County Council
EMTB	East Midlands Tourist Board
ETB	English Tourist Board
GHS	General Household Survey
GTO	Glyndebourne Touring Opera
HPTT	High Peak Theatre Trust
HPBC	High Peak Borough Council
NWA	North West Arts
NWTB	North West Tourist Board
OPCS	Office of Population Censuses and Surveys
PDNP	Peak District National Park
PPJPB	Peak Park Joint Planning Board
RNCM	Royal Northern College of Music
RSC	Royal Shakespeare Company
SWET	Society of West End Theatres
UN	United Nations
WNO	Welsh National Opera
WTO	World Tourism Organisation

Aim: To investigate the inter-relationships between tourism and the live performance of opera, with particular reference to the festival at Buxton in Derbyshire.

Objectives:

- i) To consider the nature and significance of the live performance of opera as an element of the tourism product.
- ii) To consider the influence of tourism on the opera-producing organisation.
- iii) To examine the significance of the opera-tourism connection.
- iv) To identify those factors that might have a formative influence on the opera-tourism connection.
- v) To consider these matters in a specific geographical area.

CHAPTER ONE



## INTRODUCTION

### SECTION 1.1 - PREAMBLE

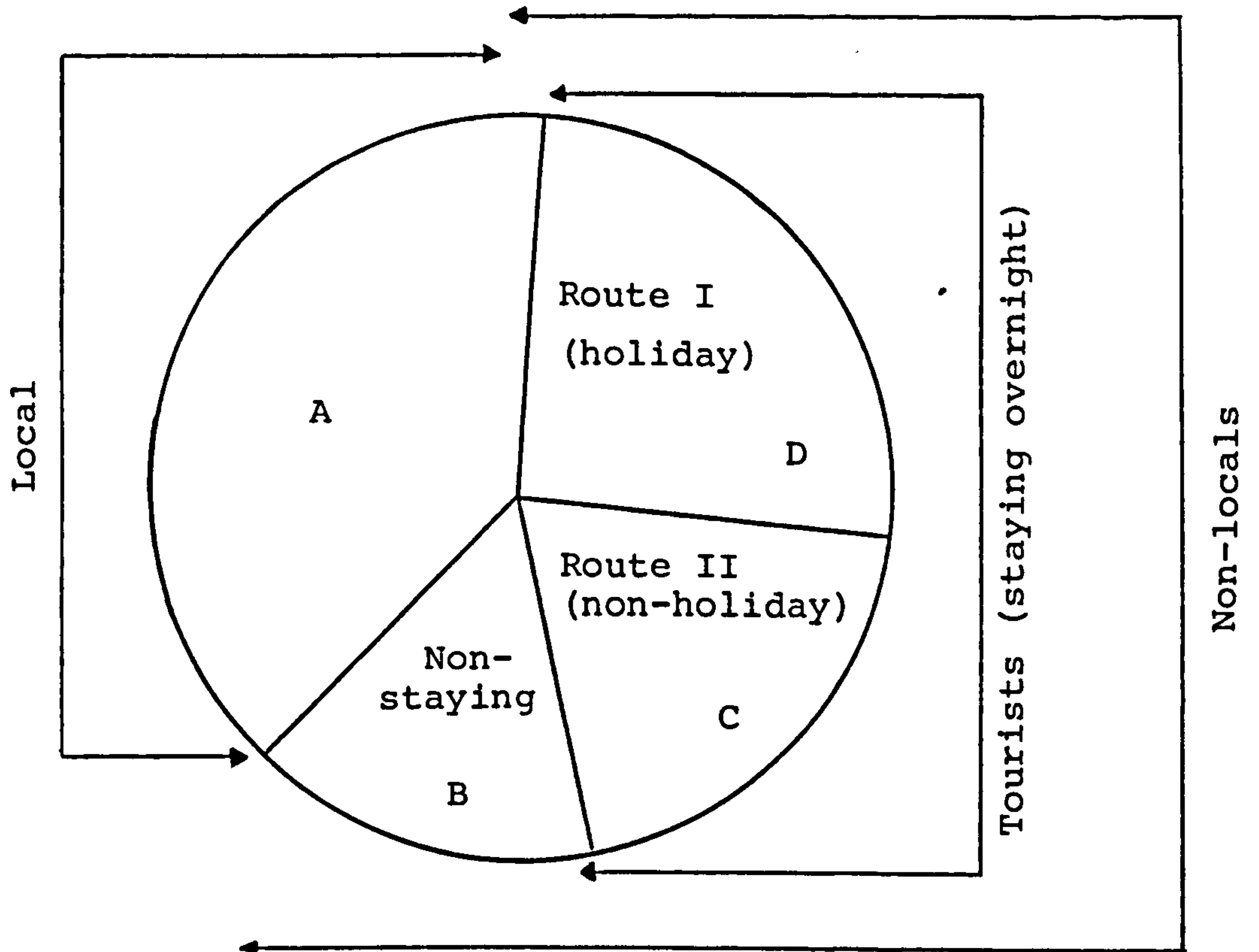
The aim and objectives of this study derived from the observation that the performing arts range in 'significance' from those that served purely local markets to those that drew audiences from a wide geographical area, including other countries. Some performing arts events were, apparently, 'attractive' enough to cause some of the audience to travel and stay overnight away from home in order to attend. (These are represented as segments C and D in Figure 1.1). These events were therefore acting as 'primary' tourist resources, i.e. resources which in themselves could exert a strong 'pull'. More especially, it may have been that some performing arts events were such as to be the focus of a 'holiday'. (A holiday is a sub-set of tourism, i.e. of those staying overnight away from home, and is a distinction that will be considered further in Chapter Two). The non-local audience might, in some instances, have related to the visit and attendance at the performing arts event in the same way as others might have related to lying on the beach at a seaside resort.

These 'non-local' staying segments of an audience may well have differed in several significant respects from the local segments (represented as segment A in Figure 1.1) and from the non-staying, non-local segments (segment B in Figure 1.1). Similarly there may have



Figure 1.1

Segments of audiences at performing arts events



(not to scale)

been significant differences between the holiday-maker (segment D) and the non-holiday-maker (segment C) in the audience.

The several segments of an audience might have had different expectations of the product and the products of performing arts organisations might have been influenced by the composition (actual or potential) of the audience. The different audience segments might have had different financial impacts and have been responsive only to dissimilar marketing strategies.

This study therefore was concerned with the development of tourism and holiday tourism based on the performing arts.

SECTION 1.2 - ATTENDANCE ROUTES

How might tourism related to the performing arts arise?

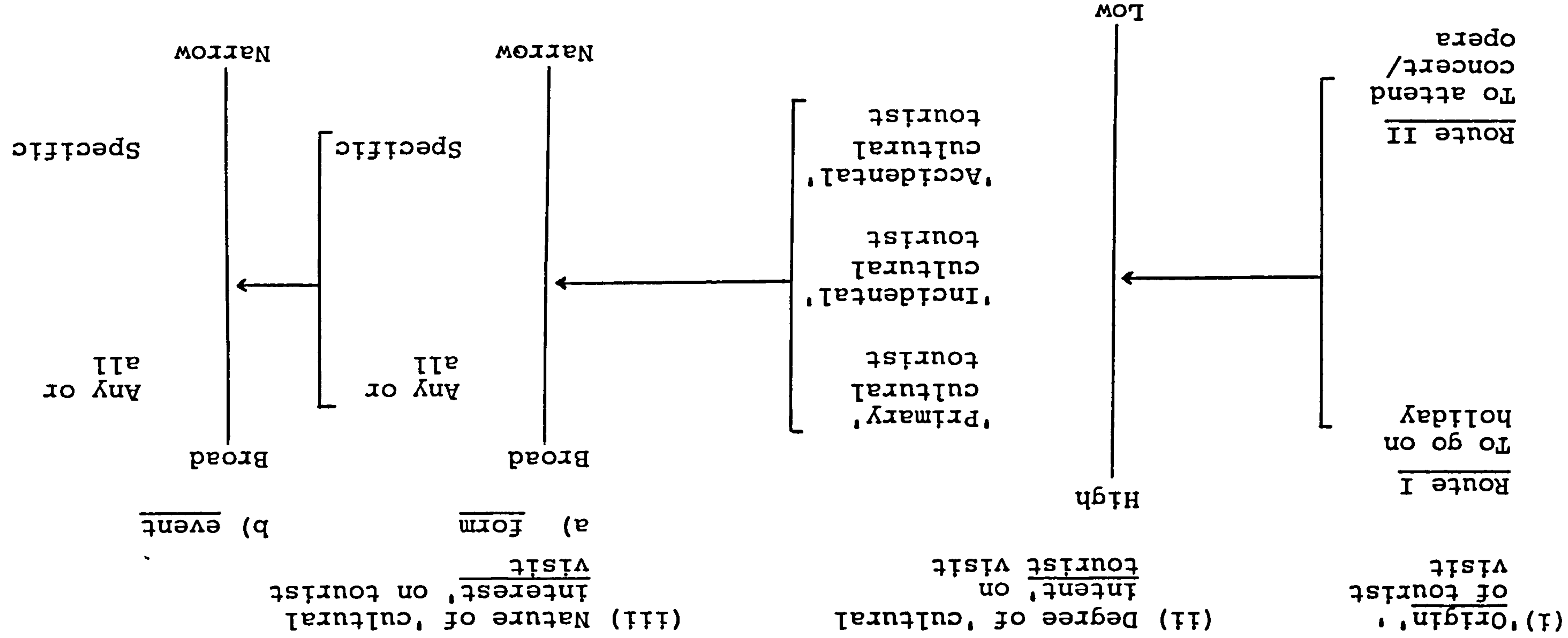
As a first approximation the following explanation may be offered:

Route I (See (i) in Figure 1.2)

One set of explanations will lie in the decision to go on holiday. (See Chapter Two for discussion of the holiday/non-holiday distinction). Some holiday choices will be made in order to experience a wide range of 'cultural' forms. Tourists may decide to visit London precisely because of the range of activity, from sight-seeing at historical attractions, through experiencing inanimate cultural displays in museums, to attending live performances at the theatre or concert hall. Such a holiday experience may be preferred, at a particular moment of time, to alternatives such as 'sun, sea and sand'. Whatever the underlying motivation for the holiday, the 'cultural' form is that which satisfies that motivation. (See (iii)a in Figure 1.2).

Tourists may also have more specific 'cultural' intentions and wish to experience a particular cultural form, music, painting, sculpture, etc, whilst on holiday. (See (iii)a in Figure 1.2).

Figure 1.2 - The 'Cultural Tourist'



In each of these two cases, there may be a further distinction between those who do and those who do not wish to experience a particular concert, event, building, etc, within any one cultural 'form'. (See (iii)b in Figure 1.2). There will undoubtedly be those who are content to 'see a play' whilst in London whereas others will have more specific requirements.

Route II (See (i) in Figure 1.2)

A second set of explanations will lie in the decision to attend, say, opera or concerts. The availability of live opera and classical music is widespread but not universal. Professional performances, in particular, may be confined to a relatively small number of urban centres. Some consumers may, therefore, need to travel considerable distances in order to experience the product. (See Figure 1.3).

Even performances in each of the smallest centres of population would not necessarily satisfy consumer needs, since music and opera organisations offer different products at differing standards. To hear, see and generally experience a specific music or opera product rather than just 'classical music' or 'opera', the potential customer may need to travel considerable distances and eventually become a tourist. (See Figure 1.4).

The distance that a potential member of an audience will be prepared to travel will also be influenced, in part, by his/her perception of the likely standard of the

Figure 1.3

Relationship between availability of arts experience sought and "tourism propensity"

Availability of arts experience

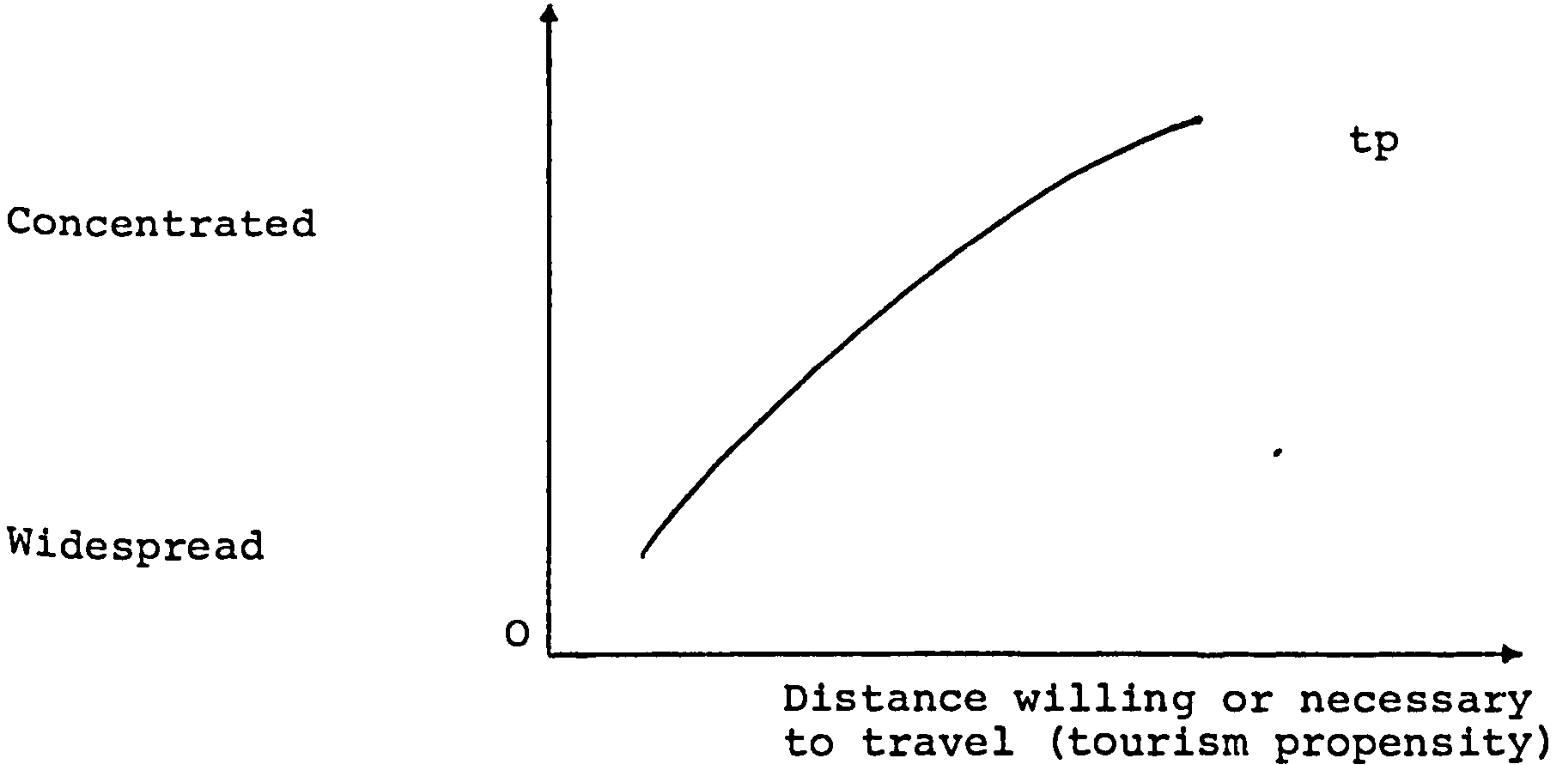
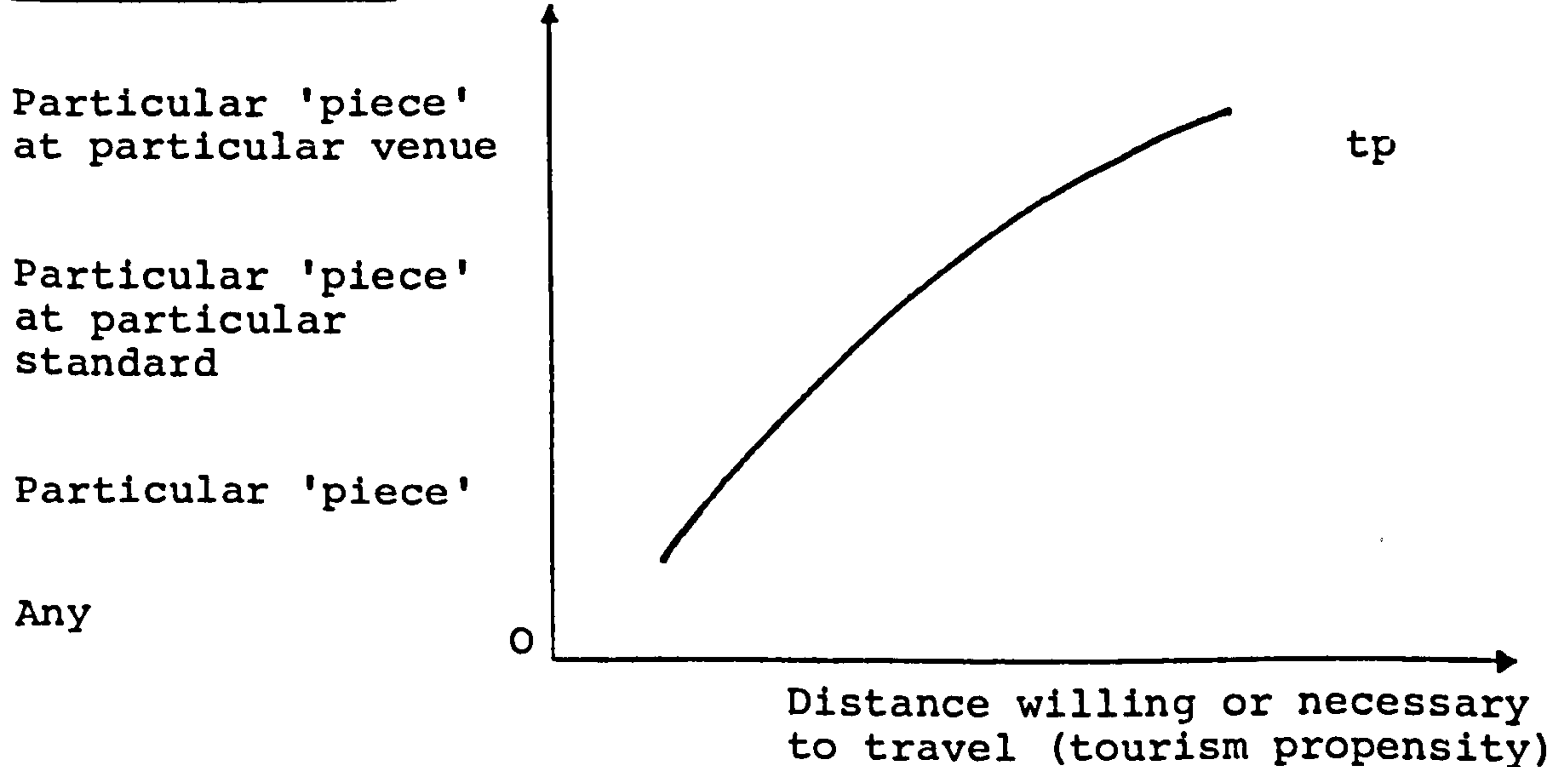


Figure 1.4

Relationship between "tourism propensity" and nature of arts experience sought

Arts experience





product and the extent to which he/she is concerned about the level of that standard. All else being equal, the higher the perceived standard and the greater the concern for standard, then the greater the distance the potential customer might be expected to travel in order to experience the performance. (See Figure 1.4). (See Geddert and Semple, 1987, for a similar case in sport). It is the performance rather than the location that is of primary importance.

The decision to travel and stay overnight away from home (i.e. to become a tourist) that arises via route II may manifest itself as a route I activity. The consumer may decide at some stage to transmute the 'necessary' tourist visit into a holiday tourist visit; decisions on routes I and II may occur simultaneously for some consumers. There will be those for whom routes I and II are indistinguishable; for certain consumers, holidays are always visits to see particular performing arts events.

Tourists who arrive at a destination via either route I or II may have a 'primary' cultural intent to the tourist visit (see (ii) in Figure 1.2) but events such as opera and classical music may also be important 'secondary' generating factors. The primary purpose of a tourist may be 'recreational' and to seek sun, sea and sand, but various cultural activities may be necessary or desirable incidental activities. The relative importance of such activities will vary from tourist to tourist and there

will be some tourists for whom the cultural experience may occur by 'chance'. The sole apparent purpose may be non-cultural but the tourist may make a decision to participate in cultural activities only after arriving in the destination.

It is clear then that the paths by which any one tourist arrives in the audience of an opera or concert are many and varied. At one extreme will be the tourist whose sole purpose is to attend a specific event, whether on a holiday or not, and at the other will be the tourist whose sole purpose initially is non-cultural and attends a concert subsequently because it is 'something to do'.

Further variations are discussed in Chapter Two.

This consideration of 'routes' to performing arts tourism and informal discussions with a number of interested parties resulted in the formulation of a number of propositions that were considered to be worthy and capable of further investigation. Route I, the 'holiday' route, to performing-arts-related tourism was of particular interest, i.e. the extent to which a performing arts event by itself could be the reason for and focus of a holiday.

This was with a view to considering the role and potential of holidays with a performing-arts core, both as envisaged in route I itself and also in terms of those whose initial consideration of a visit was via route II, the non-holiday route.

SECTION 1.3 - PROPOSITIONSA. Event

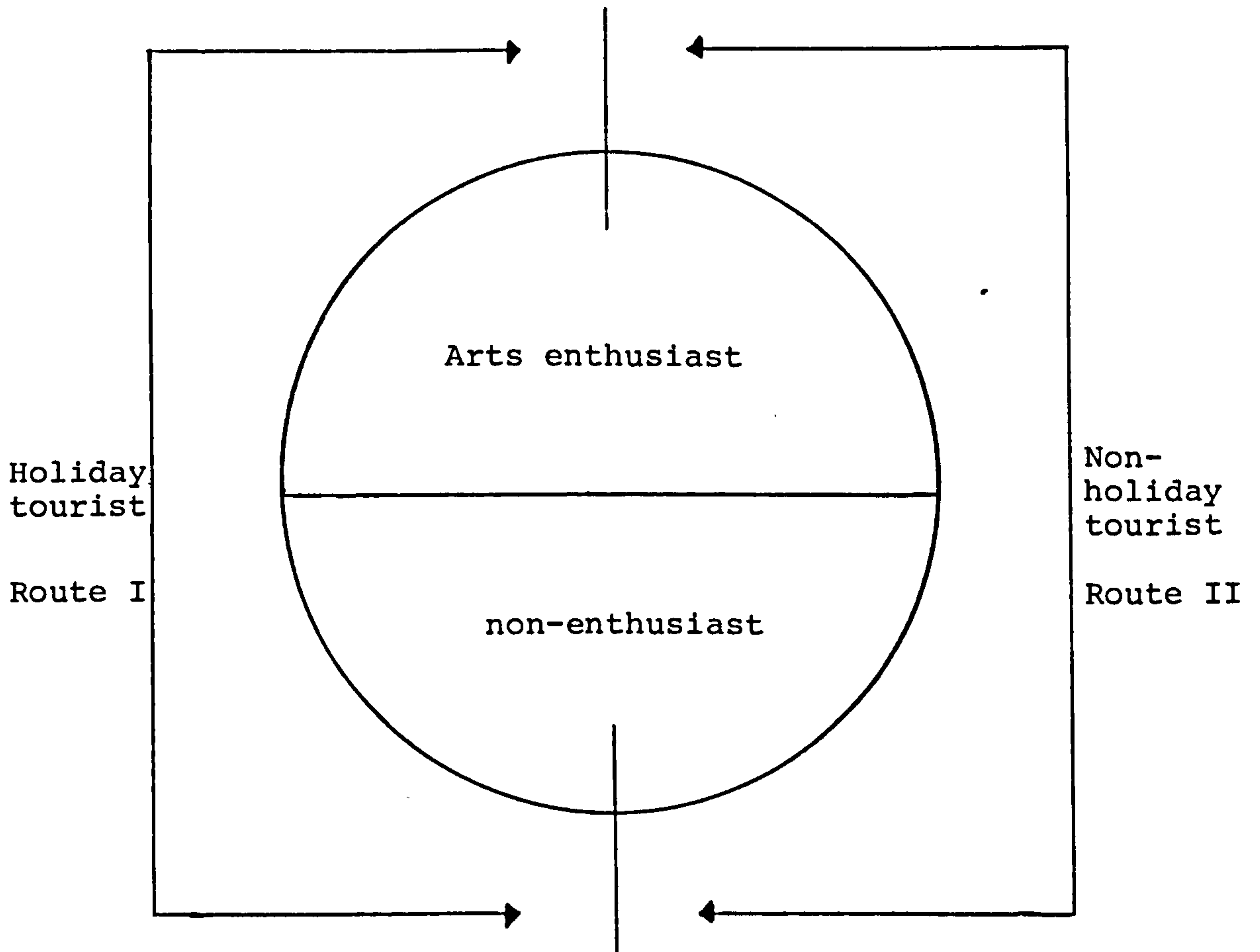
1. Performing arts events can be, in their own right, generators of tourism. People will travel and stay overnight solely or mainly to attend a performance ('primary' performing arts or cultural tourist).
2. Visits to performing arts events can be the focus of holiday tourism (route I) as well as of non-holiday tourism (route II).
3. Tourism related to the performing arts is the dominant form of holiday tourism for some individuals.

B. Audience

4. (i) The tourist at the performing arts event will be a 'committed' patron of the arts (likely to be via route II). For such a tourist the event rather than the destination is important. (See Figure 1.5).
- (ii) Other tourists at the performing arts event will be less enthusiastic appreciators of the arts (likely to be via route I). The destination will be as important, if not more so, than the event. (See Figure 1.5).

Figure 1.5

Interest of tourist audience in the performing arts



(not to scale)



5. Tourists in an audience will differ from non-tourists and holiday tourists will differ from non-holiday tourists in respect of any or all of such factors as: occupation, income, expenditure, interest in the arts and intensity of tourist activity.

C. Organisation

6. Some performing arts organisations are highly dependent on tourism for their audiences.
7. Such organisations with respect to 4 (ii) above offer products that are 'popular' and 'commercialised'. Others, with respect to 4 (i) above, offer products that are more specialised and esoteric.  
  
A tension will exist where 4 (i) and 4 (ii) co-exist within the same, actual or potential, audiences.
8. The potential of performing arts events as (holiday) tourist resources is under-appreciated and under-developed by performing arts organisations and by 'external' bodies including tourism-related organisations.
9. The philosophy, organisation and operation of the performing arts organisation is fundamentally inconsistent with a (holiday) tourism perspective.



D. Future

10. Tourism which is specifically or largely related to the performing arts is a potential growth area but will remain the pursuit of a minority of the population.

#### SECTION 1.4 - FOCUS OF STUDY

Attention was focussed on "the performing arts as a tourist resource" and, in particular, as a "holiday tourist resource" and also on the inter-relationships between the arts and tourism. (See Figure 1.6). The broader issues relating largely to the effects of such tourism were not considered other than as secondary issues. To do otherwise would have led to a diffusion of effort and would have generated several major research programmes. The closure of the study in this way led to a more identifiable, discrete and manageable body of matter for investigation. Essentially it suggested a study that centred on the performing arts organisations and audiences and the tourism-arts interaction rather than on tourism within an economy or community. (See Figure 1.7) Tourism was viewed as an external, environmental factor impinging on the arts organisation. Additionally it was clear that some of the wider issues are similar to those addressed in other studies and the scope for a study of significance that focussed on these was limited.

A review of existing literature (see later this chapter) revealed that there have been few studies either of performing-arts related holiday tourism or of such tourism from the arts organisation and audience perspective. There are audience surveys that attempt to identify tourists in the audience, though it is not always an

Figure 1.6

Simplified representation of arts-tourism relationship and of boundaries of present study

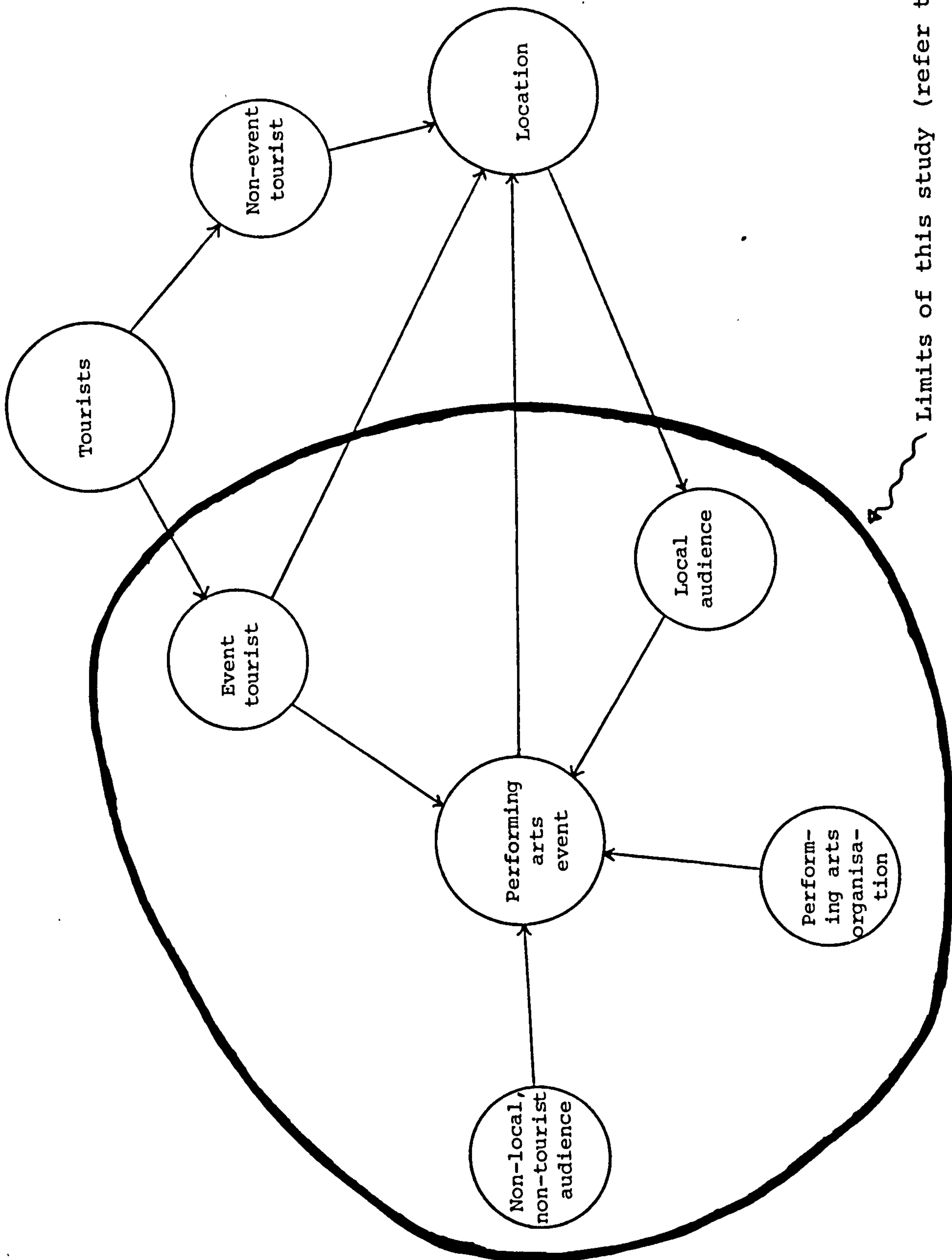
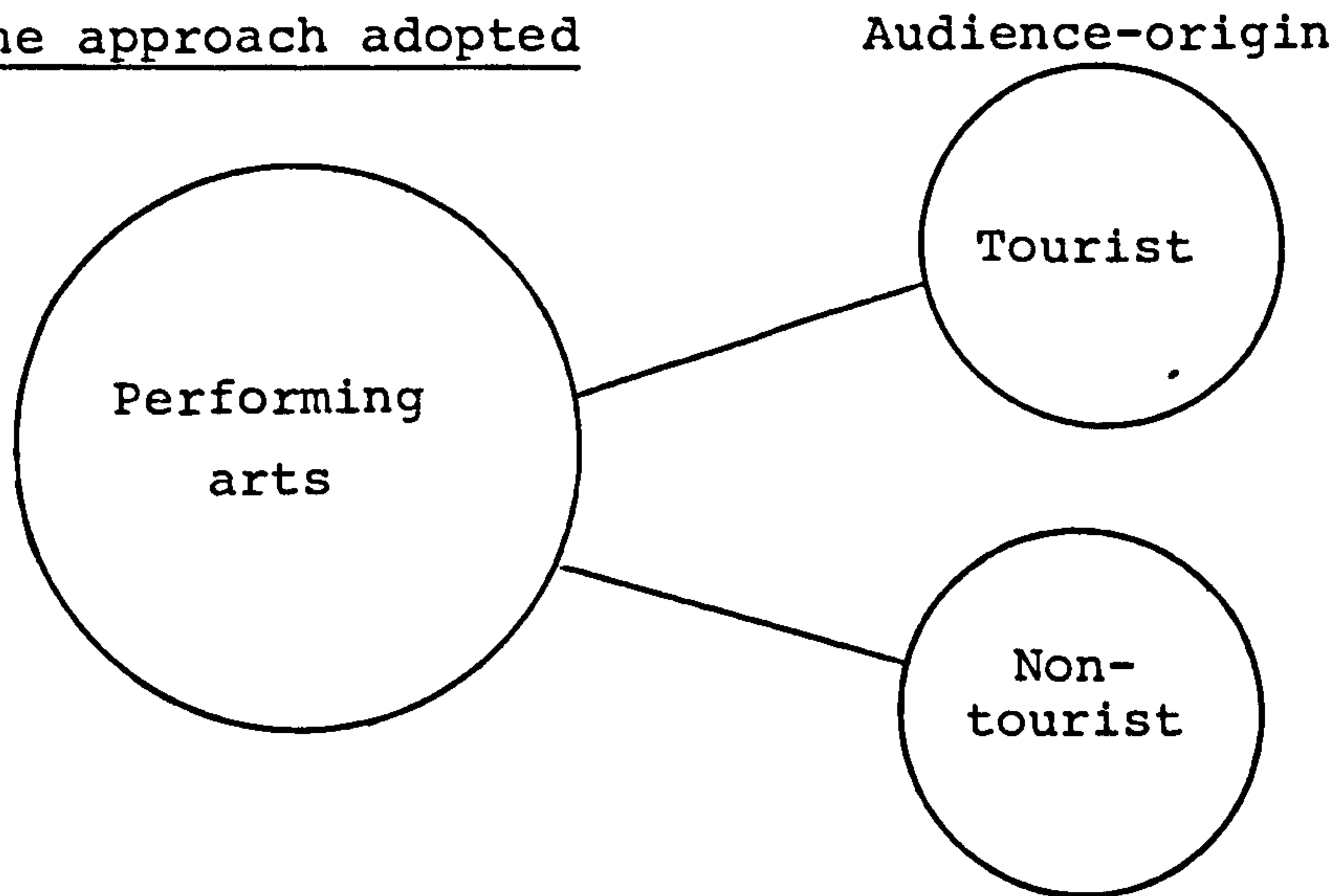


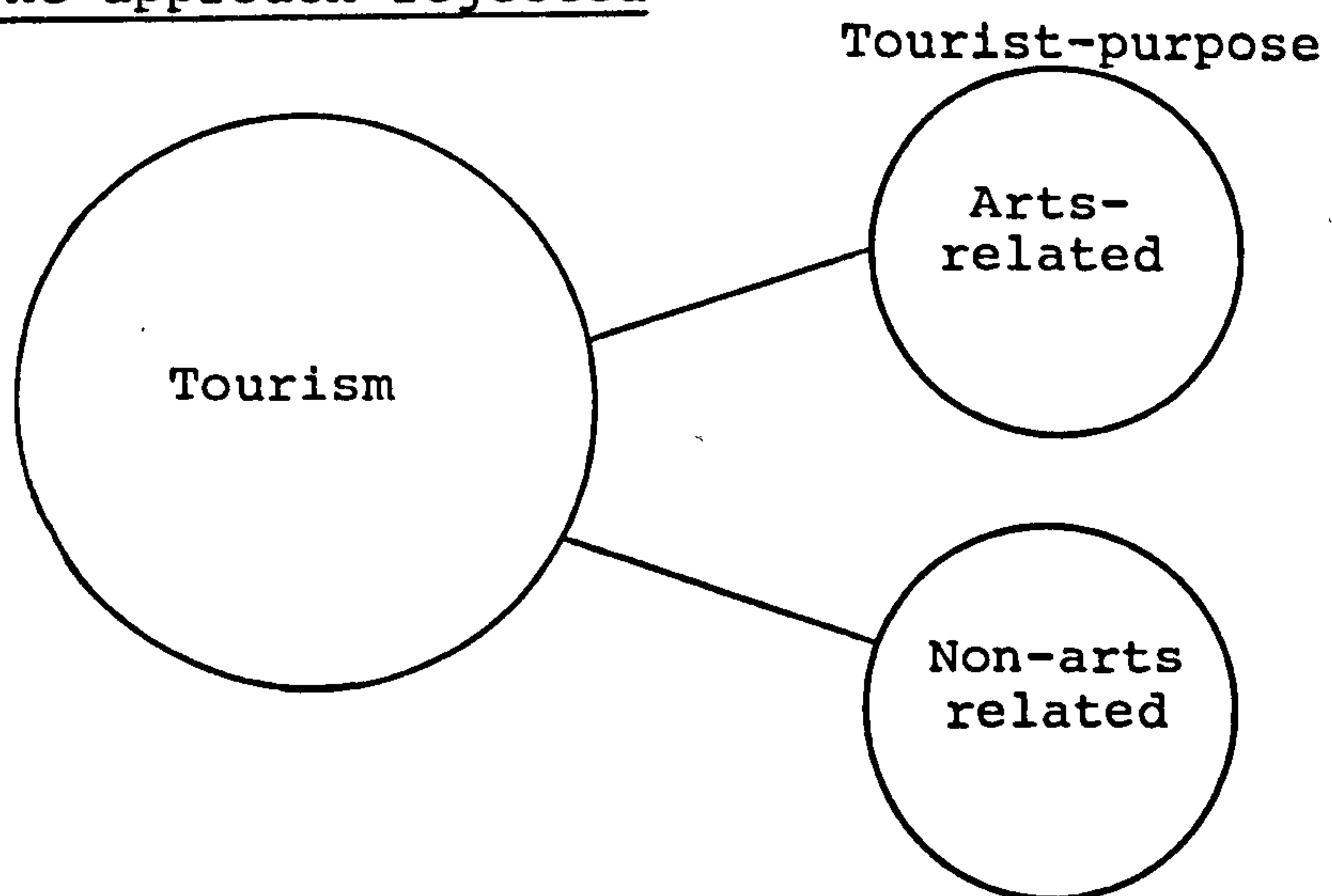
Figure 1.7

Possible approaches to the study

The approach adopted



The approach rejected



identification of the nature suggested by the propositions. Similarly, there are a small number of occasional studies that have sought to assess 'culture' (in several meanings of the word) as a tourist attraction. It will be seen that these do not clarify all of the propositions either. The regular general surveys of tourism and tourists usually do not identify the arts-related or culture-related tourist as such but classify tourists in other ways

The issues of how real is the possibility of (holiday) tourism related to a specific performing arts event and how performing arts organisations (and others) respond to that possibility have not been addressed at length or in depth. There is an implication running through many of the existing studies that tourism related to the arts/culture exists and is set to expand. (See, for instance, World Tourism Organisation, 1985; Tighe, 1985; Thorburn, 1986; Hanna, 1981; Weiner, 1980; American Council for the Arts, 1981; Travel and Tourism Research Association, 1981; Vaughan, 1986a). It remained, however, for the nature of such tourism to be clarified (since there is some confusion of terms, purpose and conclusions) and for the conceptual-theoretical underpinning for such a belief to be specified.

With this direction to the present study it was considered appropriate to take the performing arts event, rather than the phenomenon of tourism, as the central point. (See Figure 1.7) From this perspective the audience (and the



segments of it), the organisation itself, the effects upon the organisation and the reactions of that organisation could be studied, thus covering the propositions. The approach was therefore one of looking from the organisation outwards to its environment (the performing arts and its relationship with tourism) rather than an approach from the environment to the organisation (tourism and the role of the performing arts within it), as indicated in Figure 1.7.

Further, it was considered appropriate to undertake the study based on one performing arts organisation. This had the advantage of generating more in-depth analysis, though with the obvious caveat that the study would not necessarily have universal relevance or applicability. A more comprehensive study in terms of a greater number of events or organisations would have been costly in time and resources; there was little readily-available or easily-accessible material that would form the basis for such a comprehensive study. In addition, it is doubtful whether significant conclusions could have been drawn from a range of dissimilar organisations in dissimilar locations. Existing studies tend to group together artistic/cultural events and, in the process, may serve to confuse the issues. It would be more productive to concentrate on the particular and be able to identify more clearly the issues and at a later date build up to a more general level.

A purpose of this study was to demonstrate the extent to which the performing arts can be a tourist (and specifically

a holiday) attraction. If the analysis had been conducted at a level of analysis greater than the individual event (e.g. at the art-form level: opera, theatre) then the drawing-power, it, was believed, would not have been clear. Different organisations and events (in any one art form) will have different drawing powers and reasons for audience attendance. Tourists may be in an audience for reasons peculiar to a specific production or performance and this would be lost if analysis was not at the event level.

Additionally the 'attractiveness' of the performing arts events may be difficult to disentangle from that of other non-performing arts attractions such as shops, museums and historic buildings. The effects of any one tourist resource in an area may be felt on any or all of the others. There may be an interdependence within which it is difficult to identify the 'attractiveness' of the performing arts especially as several performing arts events may themselves be interdependent.

Thus the study was conducted at the event level in order to minimise extraneous and feedback influences and to maximise the possibility of identifying the drawing power of the performing arts.

The particular event and organisation chosen for study was the Buxton Arts Festival. This has an opera 'core' which in itself can be identified as a potential tourist attraction, separate from the whole Festival. Buxton has long been a holiday-tourist destination and like many such

resorts, it has been seeking means of maintaining and increasing its tourist attractiveness. It appeared, therefore, to provide a potentially significant case study of a tourism-performing arts interaction, based particularly on the opera productions.



SECTION 1.5 - SIGNIFICANCE, STRUCTURE AND APPROACH

Existing studies do not deal with the propositions as stated in this chapter and, in particular, do not clarify issues sufficiently to be able to consider whether a performing arts event can itself be the focus of a holiday (as distinct from a tourist visit).

Increasing attention is being devoted to the area of tourism related to the arts/culture out of the belief that there is a shift of demand towards new forms of tourism either as adjuncts to or substitutes for 'traditional' tourism. The growth of second holidays, and of 'special interest' holidays and a general increase in education have drawn attention to the tourism-performing arts connection (actual and potential).

Interest has arisen, too, from a desire to demonstrate the importance of both tourism and the performing arts to the economy.

Performing arts organisations are being implored to devote more attention to marketing and many recognise that new audiences might be found in the form of tourists.

It may also be that the movement of audiences to the event (through tourism) may be a more desirable option (in whatever sense) than touring the product to the audiences.

It is also recognised that despite the arts-tourism potential, there may well be a gulf between those who work

in the arts and those who work in tourism. It may be that at operational and philosophical levels there are inherent contradictions and conflicts between tourism and the arts; the connection may well be more of a pious hope than a practical reality.

This study (in Chapter Two) investigated the grounds on which there might be expected to be a tourism-performing arts connection. From this was developed a rationale for arts-related tourism (especially holiday tourism) and a consideration of the possible forms of such tourism. These were applied (Chapter Five) and evaluated (Chapter Six) by means of surveys of audiences of a particular arts organisation.

Additionally there was an in-depth investigation of the same performing arts organisation (Chapter Four) with particular reference to the tourism relationship. The whole was set within the specific geographical, historical and economic context (Chapter Three).

The demonstration of some form of statistical or econometric relationship between events and tourism flows was not attempted. This was, in part, due to an inadequate data base. More significantly, it was the intention of this study to explore reasons, relationships and influences that go beyond the establishment of a numerical relationship. To this end, recourse was made to a number of disciplines; it was not a uni-discipline study,



whether that be an economic perspective or a political one, for instance.

For the first parts of the study (Chapters One and Two) a literature survey was undertaken. This covered the current state of knowledge (Chapter One) and provided the material for developing the rationale for and forms of arts-related tourism in Chapter Two. The application of these was by means of audience surveys - both self-completion at events and postal (Chapter Five). The organisational investigation (Chapter Four) was undertaken through discussions with 'principals', through observation of operations and through a search of unpublished written material such as minutes, reports and correspondence. Material for the context of the study (Chapter Three) was derived mostly from published and unpublished material and also from discussions with 'principals'.

SECTION 1.6 - RELATED STUDIES

A review of currently-available studies related to this investigation revealed little that bears directly on the consideration of the performing arts-tourism relationship in the forms specified in the propositions. Published and unpublished work in this area ranges across many aspects of the arts, culture and tourism. Given that the subject of this study is opera, consideration will in this review nonetheless, be made to the wider realms of the performing arts and 'culture' if only because much of the extant discussion is couched in these terms. The phrase 'cultural tourism' is much used and it is pertinent to consider this first, before examining related studies in more detail.

'Tourism' is generally considered to be the movement of people that is of a temporary, short-term character and it is distinguishable from 'normal' travel-to-work activity. The visit to the destination may be for holiday purposes, to visit friends or relatives or for business purposes (other than obtaining employment in the destination visited). The concept of tourism is thus a wide one, but it has been common to exclude day-trippers or excursionists from the definition; only those whose visits result in at least a one night stay away from home have usually been included. (Burkart and Medlik, 1981; British Tourist Authority and English Tourist Board, 1986b; J Heeley, 1980). A wider

definition is cited in Vaughan and Wilkes (1986) and is the basis for the Merseyside Tourism Study discussed below.

There is, in the above discussion, no consideration of activity whilst away from home. Any of the visits (holiday, visiting friends, business) could have some 'cultural' connection.

"Culture" may be regarded as "a complex of values, ideas, attitudes and other meaningful symbols" which binds people into groups and imparts group character so that a distinct way of life results. (Williams, 1976 & 1981; Engél, Blackwell and Miniard, 1986). It may be the purpose of some tourists to experience that distinct way of life, often as a glimpse of "exotic peoples" and "a vestige of a vanishing lifestyle". (Aspects of this have also been described as "ethnic tourism" by Smith, 1978). Tourists may wish to experience the culture, in the widest possible sense, of a destination visited: the arts, crafts, work, religion, language, traditions, food and dress. (Ritchie and Zins, 1978; Wahab, et al, 1976).

Most tourism is, in some respect, 'cultural' in that visits will usually involve some exposure, however 'staged' or unintended, to aspects of other cultures. The World Tourism Organisation (1985) considers that "all movements of persons might be included in the definition (of cultural tourism) because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounter".

In a narrower sense, cultural tourists are also identified as those who visit destinations which may have life-styles similar to their own, in order to experience "artistic and intellectual activities", past and present (Williams, 1981). This might be visits to buildings, museums, art galleries, etc, usually (but not always) as representations of a cultural heritage. (Sometimes distinguished as historical tourism: Smith, 1978). Such cultural tourism may also be to attend the performing arts in a destination (whether these performances are of an historical significance or not): 'performing-arts tourism'.

None of these definitions is 'official' and usually government data on tourism movements relate to purpose solely in the sense of holiday or friends and relatives visit or business. Consequently, the extent and nature of 'cultural tourism', however defined, is unknown. (World Tourism Organisation, 1985).

This study is particularly concerned with the narrow use of the term 'cultural tourism' rather than with its anthropological sense and with current performances of the performing arts rather than with physical manifestations of culture in the form of buildings, which may represent historical tourism or in the form of paintings, sculpture and so on. It is specifically concerned with those tourist flows that are related to the live performance of opera.

## 1.6.1 - Tourism in the Arts

### 1.6.1.1 - Audiences

There are few published studies in the UK or the USA which provide clear information about the tourist in the opera audience, or in audiences for other performing arts forms. Some 'internal' house surveys have collected related information but remain unpublished. Most, however, whether published or not, tend to identify distances travelled by audiences, and/or home area rather than identify members of the audience as staying or non-staying visitors. (See Myerscough, 1986 for the results of some of these surveys).

In those studies where a distinction has been made between those members of the audience who are local and those who are not, it is not usual to distinguish further by identifying separately the day visitor and the staying visitor (tourist), whether staying visitors are staying in the area of the event or elsewhere, or whether they are on holiday or not. (There are some exceptions to this: see notes 3 and 4 to Table 1.1). Members of the audience have been identified in certain studies as 'out-of-region', 'out-of-state', 'non-locals', 'visitors', or 'overseas'. These studies and the proportions of the audience classified in these ways are summarised in Table 1.1. The Merseyside study of the arts (Policy Studies Institute, 1986) is one of the few that has separately identified those parts of



TABLE 1.1 - Indicators of Tourists in the Arts Audiences : Summary of some Survey Results

Year of Publication	Arts or Cultural Event/Institution	% of Audience Indicated as "Tourist" or Similar	Designation of "Tourist"
(1) 1977	Eastbourne theatres <sup>1</sup>	67	Staying visitors
		28	Day/evening visitors
(2) 1977	Edinburgh International Festival	64	Outside region
		26	Overseas
(3) 1977	Baltimore (various) <sup>2</sup>	6	Out of region
(4) 1981	Seattle Opera (Ring cycle)	75	Out of state
(5) 1981	Six USA urban areas (various) <sup>2</sup>	20	Non-locals
(6) 1982	London West End theatres	37.5	Overseas
(7) 1982	London West End theatres <sup>3</sup>	27	Overseas
		33	UK visitors to London
(8) 1983	New York-New Jersey (various)	20	Outside the region
(9) 1984	Aspen Music Festival, Colorado	64	Visitors
(10) 1986	Adelaide Festival of Arts	19	Out of state
(11) 1986	Merseyside (theatres and concerts)	4	Overnight visitors
		9	Day visitors
(12) 1986	Royal Opera House, London (opera)	5	Overseas
		10	Outside London & Home Counties
(13) 1986	London West End theatres <sup>4</sup>	37	Overseas
		26	UK visitors to London

TABLE 1.1 (continued)

<u>Sources:</u>	
(1)	English Tourist Board, 1977
(2)	Vaughan, 1977a
(3)	Cwi & Lyall, 1977
(4)	Lorentzen, 1981
(5)	Cwi, 1981
(6)	Society of West End Theatres, 1982
(7)	Gardiner, 1982
(8)	Cultural Assistance Center & Port Authority of New York & New Jersey, 1983
(9)	Cuciti, 1984
(10)	Brokensha & Tonks, 1986
(11)	Policy Studies Institute, 1986
(12)	Myerscough, 1986
(13)	Gardiner, 1986

- Notes:
1. Three theatres in July
  2. Includes museums and art galleries, as well as drama, opera, ballet and orchestral concerts
  3. Of the overseas audience and the UK visitors to London audience, 64% and 40% respectively were on holiday
  4. 18% of the UK visitors to London audience were on holiday

the 'audiences' that are 'staying' and 'non-staying' visitors (4% and 9% respectively of all visits to theatres and concerts). The study also identified origin: 84% of visitors were UK residents.

A study of six USA urban areas by Cwi (1981) also gave some indication of staying visitors but only as a percentage of 'non-local' attenders who stayed in 'hotels' (undefined). An interesting observation from this study is that non-locals in performing arts audiences were almost always under 10% compared with percentages ranging from 10.9% to 80.7% for museums.

Most of the percentages quoted in Table 1.1 were derived from audience surveys. The 37.5% figure for overseas visitors in audiences of London West End theatres was, however, an indirect estimate (Society of West End Theatres, 1982) whereas the lower figure of 27% was derived from audience surveys (Gardiner, 1982). The proportion of overseas visitors in summer audiences was higher in both cases and such that "it must be concluded that if it were not for the overseas visitors to London it is doubtful whether West End theatres could remain open throughout the summer" (Society of West End Theatres, 1982, p 7). A more recent survey (Gardiner, 1986) shows that the percentage of West End theatres audiences that is from overseas has increased between 1982 and 1985-86 and such visitors had been responsible for most of the overall increases in attendance, over this period.

Some of the studies do also give an indication of the 'importance' of the event or institution that audiences are at in the decision to visit the area. Table 1.2 summarises these; audiences were usually asked whether the event is the sole reason or not, to rate it in 'importance' as a reason, or to signify simply that it was a reason. In addition, several of the surveys required audiences to indicate whether they would have visited the area if the event had not been held and/or to indicate when they made the decision to attend. Whilst the approaches have value, they do not usually relate specifically to staying visitors or holiday visitors; even the Merseyside study reverts to 'visitors' when assessing importance of the event in the visit. It is not always clear what other reasons there might have been for visits nor the relative strength of such reasons. There is not always, either, an indication of whether the decisions to attend related to specific events and institutions or to a more general desire to attend the performing arts. There is no indication of the 'pull' of the event in a 'holiday' context (other than a passing reference to 'holidays' in the West End studies). The Cwi study (1981) shows that the percentage of 'sole-reason' non-locals was usually greater for performing arts audiences than for museums, etc. The percentages of those who decided to attend the event as they decided to visit the area was also higher for performing arts events.



TABLE 1.2 - Importance of the Arts Event in the Visit to the Area of the Tourist Audience : Summary  
of some Survey Results

Year of Publication	Arts or Cultural Event/Institution	% Indicating "Important Role" of Event	Designation of "Importance"
1977	Baltimore (various)	24-76	Of "out of region" audiences: specifically to attend event.
1981	Six USA urban areas (various)	a) 5-100 b) 25-100	Of "non-local" audiences: event was "sole reason". Of "non-local" audiences: expected to attend as decided to visit area.
1981	London West End theatres	75	Of "overseas" audience: decided to attend before leaving home country.
1983	New York-New Jersey (various)	42	Of "out of region" audiences: specifically for the arts.
1984	Aspen Music Festival, Colorado	a) 63 b) 97	Of "visitor" audience: Festival was "very important" reason for visit to area. Of "arts audience": planned in advance to attend.
1986	Adelaide Festival of Arts	a) 94.5 b) 91.9	Of "out of state" audience: Festival was a reason for visit. Would not have visited if no Festival.
1986	Merseyside (theatre & concerts)	a) 52 b) 71	Of "visitors": event was sole reason. Of "visitors": event was very important reason. Would not have visited if no event.

Sources: As in Table 1.1 except for "London West End theatres" from Society of West End Theatres, 1981b

An indirect assessment of the significance of tourism in the performing arts in England may be derived from the fact that professional theatres in English seaside resorts account for over 40% of theatre capacity in England outside London. (English Tourist Board, 1982a). However, twelve of the eighteen English theatres that closed during 1975-82 and only five out of forty that opened were in seaside resorts.

There are a few studies that attempt to identify the characteristics of the different segments of the audience, e.g. Gardiner, 1982 and 1986, but differences between the tourist and non-tourist in the audience were not usually identified. The Merseyside study (Policy Studies Institute, 1986) does, though, indicate that 'visitors' at theatres and concerts were more likely to be drawn from the ABC<sub>1</sub> socio-economic groups (83% of visitors) than were residents in the audiences (73% of residents). Visitors were also more likely to be alone or in groups of four or more than were residents. Overnight visitors to all arts facilities (including museums) on Merseyside were responsible for 38% of total ancillary spending by all arts customers, though only between 4% and 15% of 'audiences'. It is not altogether surprising that this should be so because of expenditure on items such as accommodation and transport; in addition the overnight visitors were more likely to spend on items which generated high income.

### 1.6.1.2 - Organisations

Although there are a number of studies that give information about audience composition, there are few studies of organisations in the performing arts. Those that there are tend to be descriptive and concerned with productions rather than analytical or concerned with managerial or marketing issues. Studies, for instance, of Edinburgh Festival (Bruce, 1975), Cheltenham Festival (Howes, 1965), Welsh National Opera (Fawkes, 1986) and Salzburg Festival (Gallup, 1987) make passing reference only to management or tourism issues. The Seattle Opera, Royal Opera House (London), Tyrone Guthrie Theatre (Minneapolis) and the Philadelphia Orchestra have been the subjects of rather more rigorous and analytical studies though not within a tourism context. (See respectively: Salem, 1976; Priestley, 1984; Morison and Fliehr, 1968; Arian, 1971).

### 1.6.2 - Arts in Tourism

If the significance of the tourist within the opera or arts audience is not wholly clear, what might be the significance of opera or the arts within the tourism phenomenon?

#### 1.6.2.1 - Participation

Data collected by tourist boards usually classifies the tourist by 'purpose' - holiday, business, visiting friends and relatives, etc - and not by activity or type of trip. Whereas tourist trips for holiday purposes are more

important than for other purposes (British Tourist Authority and English Tourist Board, 1986b), there remains a wide variety of holiday. Some will be 'seaside based', some in the countryside and some will be activity-orientated (fishing, swimming, mountaineering, sight-seeing, etc) in whatever location. Certain surveys do give an indication of the activities of people whilst tourists but only in the sense of the most popular activities in total and not by primary purpose of the tourist visit. Table 1.3 summarises some of these surveys; most do not relate significantly to holiday tourism.

In respect of overseas visitors to Britain, and London in particular, most tourist surveys suggest that they were most likely to visit historic building sites and houses than museums and art galleries or the performing arts. Theatre tends to be the most popular performing arts form, with opera, ballet or classical concerts significantly less popular. Not surprisingly, a higher percentage of overseas visitors to London than overseas visitors to the rest of Britain visited the theatre and opera/ballet (30% and 3% respectively in London and 7% and 1% respectively elsewhere in Britain. British Tourist Authority and English Tourist Board, 1986a). The 1983 survey of overseas visitors to London (British Tourist Authority, 1983b) adopted a wide perspective on "evening entertainment"; the results showed that "walking around" was the most common form (58% of visitors) followed by visits to pubs



TABLE 1.3 - Significance of the Arts in Tourism - (1) Visits to Particular Events: Some Survey Results

Year of Publication	"Art Form" and % Participating	Category of Tourist	Designation of "Participation"
1 1971	Edinburgh Festival 36	Summer visitors to Edinburgh	Had attended or would attend a Festival (including Fringe) production Taken part in various "evening activities"
2 1982	"In house" entertainment 12 - theatre or show 6	Visitors to Torbay	Had attended or would attend a Festival (including Fringe) production Taken part in various "evening activities"
3 1983	Historic buildings 78 Museums and galleries 58 Theatre 38	Overseas visitors to Britain	Taken part in visits to
4 1983	Theatre 22 Cinema 12 Classical concerts, ballet/opera 5	Overseas visitors to London	Taken part in various forms of "evening entertainment"
5 1985	Live entertainment 38	Holidaymakers in England	Had "seen some" whilst on holiday
6 1986	Historic sites, houses, etc 67 Museums and galleries 51	Overseas visitors to Britain	Taken part in visits to
	Theatre 33 Cinema 18 Classical concerts 7 Opera/ballet 4		"used" certain types of entertainment

Sources: 1 Duffield & Owen, 1971  
 2 English Tourist Board, 1982b  
 3 British Tourist Authority, 1983a  
 4 British Tourist Authority, 1983b  
 5 Research Surveys of Great Britain, 1985  
 6 British Tourist Authority and English Tourist Board, 1986a

(42%) and restaurants (34%) and then theatre (22%). The same survey confirmed the significance of museums, with nearly 40% of overseas visitors to London having visited at least one of the seven major museums specified.

A survey in 1985 focussed on 'entertainment' as participated in by British holidaymakers in England. (Research Surveys of Great Britain, 1985). 'Entertainment' is an imprecise term which has overtones of undemanding amusement or diversion and in the context of holidays at British seaside resorts, it has usually referred to some form of light variety show. Nonetheless the survey covered all forms of the 'popular arts' and the 'high arts' that might have been experienced on holiday. Entertainment has been widely considered to be an important element in seaside holiday-making. The survey showed that on over a third of holidays, respondents had gone to see some form of live entertainment. This included a wide variety of activities but the most popular were visits to discos (on 11% of holidays) and watching variety shows (10%). In the case of discos such visits were also usually made at non-holiday times but this was not the case for variety shows nor for most of the other entertainment that holidaymakers had seen whilst on holiday. Overall, it suggests that holidaymakers were seeking 'change' and that live entertainment is associated more with holidays than with the non-holiday part of life.

None of the surveys cited in Table 1.3 indicated how many visitors participated in more than one activity, nor do participation figures in themselves indicate whether these activities were the 'reason' for the visit to the area

#### 1.6.2.2 - Drawing-Power

Visits to any event or site may be 'incidental' to some other activity or attraction and some may be chance visits or part of a general experience of a particular location. There is confusion about reasons for and purpose of visit in some studies. Wall and Sinnott (1980), in their study of recreational and cultural facilities in Toronto, classify reasons for visit into categories such as 'vacation' and 'to visit the site' as if they were mutually exclusive. This fails to recognise that a person can be doing both and thus the importance of the site or event may be underestimated. The Merseyside Tourism Study (Vaughan and Wilkes, 1986) avoids this, in part, by distinguishing the 'pleasure' visitor from others and then identifying the reasons for the visits of those pleasure visitors. (59% of those staying overnight during the summer were visiting for 'pleasure' rather than for shopping, visiting friends and relatives, or for business or conference reasons.)

Assessments of the role of arts and related activities in the decision to visit are summarised in Table 1.4. As in those studies which sought to assess the importance of the

TABLE 1.4 - Significance of the Arts in Tourism - (ii) Role in the Decision to Visit an Area: Some Survey Results

Year of Publication	"Art Form" and % Indicating Important	Category of Tourist	Designation of "Importance"
1 1971	Edinburgh Festival 12	Summer visitors to Edinburgh	Visited Edinburgh because of "cultural interests including Festival"
2 1981	Theatre 40	US visitors to Europe	Past and future visitors cited it as "important criterion" for visit Past visitors "motivated wholly or significantly" by these
3 1983	Cultural & artistic events 60	Overseas visitors to Britain	Indicated them as very or quite important in decision to visit
4 1985	Museums 35 Theatre 13 Ballet/opera 69 Historic buildings & towns 49 Art galleries and museums 42 Theatres	Overseas visitors to Britain	% of visitors who would <u>not</u> have come if absence of these
5 1985	Availability of live entertainment 15	Holidaymakers in England	Indicated it as a "most important" reason for destination choice
6 1986	Old or historic sites 75	US visitors to Europe	% of future visitors attracted by them
7 1986 *	Historic sites, houses, etc 44 Museums and galleries 31	Overseas visitors to Britain	Felt these to be of "particular importance" in deciding to visit
8 1986	Museums and art galleries 5 Plays and concerts 3 Arts, cultural events and facilities 38-54	Visitors to Merseyside	Summer "pleasure" staying visitors who gave these as a "purpose of visit" Same expressing these as "important" in decision to visit



TABLE 1.4 (continued)

- Sources:
- 1 Duffield & Owen, 1971
  - 2 Chilleri, 1981
  - 3 British Tourist Authority, 1983a
  - 4 British Tourist Authority and English Tourist Board, 1985d
  - 5 Research Surveys of Great Britain, 1985
  - 6 Thorburn, 1986
  - 7 British Tourist Authority and English Tourist Board, 1986a
  - 8 Vaughan & Wilkes, 1986

Note: \* "Theatre" not specified in the survey prompt list

arts event for the visit of the tourist who was in the audience, these studies do not always indicate whether these arts and cultural attractions are important reasons in isolation or together. (The Wall and Sinnott Study, 1980, points to some overlap in patronage of 'cultural' facilities). The studies do not, either, indicate whether the attractions are important only within a wider package of attractions, nor do they always give a clear indication of the relative importance of the attractions cited, nor of their importance in relation to other uncited attractions. (See Table 1.4).

What is clear, however, is that despite the fact that many tourists may participate in arts, cultural and entertainment activities whilst tourists, these activities do not appear to exert an equi-proportional influence on choice of destination.

Ritchie and Zins (1978) suggest that 'cultural and social' characteristics of a destination are second only to 'natural beauty and climate' as determinants of attractiveness. This clearly fails to acknowledge that different destinations may have completely different relative attractions. (The conclusions were not based on tourists' views but on those of 'experts').

A study of US visitors to Europe (Study No 2 in Table 1.4) whilst indicating that 'theatre' was an important criterion in choosing a country to visit, also showed that museums

and art galleries were mentioned as 'important' by visitors. The relative strength of the many factors that may influence overseas visits to Britain may be gauged by reference to a 1984 survey of overseas visitors to Britain. (British Tourist Authority and English Tourist Board, 1985d; Study No 4 in Table 1.4). This survey sought visitors' reactions to the possible absence of certain features and as may be seen in Table 1.4, 'theatre' would appear to have rather less of an influence than many other attractions cited, especially 'beautiful scenery or countryside'. If this had been absent from Britain then 80% of visitors surveyed would not have come! There must, however, be some support for the view that it is the combination of features which constitutes the 'attraction' of a destination. Of those who rated scenery and countryside so highly, it would be useful to determine how many would visit the UK if that scenery were not offered in combination with theatres, museums, etc.

The study of the arts on Merseyside, cited earlier, was concurrent with a study of tourism in the area. (Vaughan and Wilkes, 1986; Study No 8 in Table 1.4). Despite the fact that relatively few visitors indicated that museums, art galleries, plays and concerts were the 'purpose of the visit', it was felt that other 'purposes' such as 'sight-seeing' concealed some interest in the 'arts and cultural facilities' of Merseyside. It was concluded from other questions that this was indeed so. (See Table 1.4).

Nonetheless the study also demonstrated that the vast majority (90%) of visitors to Merseyside would have come anyway had there been an absence of cultural facilities.

Research undertaken on behalf of the English Tourist Board (Research Surveys of Great Britain, 1985) indicates that "none of them (i.e. correspondents who had taken a holiday in England) spontaneously mentioned that the availability of live entertainment had been considered when deciding where to go (on holiday)" (op cit, p 6). It was only on a list of prompted factors that live entertainment assumed any significance in the stated decision to choose a particular holiday destination. (See Table 1.4). Factors such as "interesting places in the area to visit", "easy to travel to", "beautiful scenery" were each considered to be "most important" on at least 45% of holidays. "Live entertainment" was one of the most frequently mentioned "least important" reasons for choice of destination. It was, though, rather more important, for instance, for those holidaying at the seaside and for those without children.

Certain resorts in England have a more positive image than others among visitors in terms of live entertainment. Scarborough, for example, has had a better reputation for evening entertainment than Bridlington or Eastbourne but not such a good reputation as Blackpool. (English Tourist Board, 1981). Most resort surveys do not, however, permit the assessment of the significance of entertainment in the choice of resort. Reasons for visit are frequently



classified as "been before" or "like the area" and do not refer to specific attractions. (See, for instance, English Tourist Board, 1982b).

It is possible, though by no means proven, that the availability of live entertainment has a significant indirect role to play in the choice of holiday tourist destination, even if visitors do not actually visit that entertainment. Entertainment provision is one ingredient that symbolises a holiday atmosphere and identifies a tourist area as such or as a particular type of tourist area. It is one part of the collection of "attractions" that needs to be present if an area is to achieve that "critical mass" for viability as a tourist destination. (Lundberg, 1985). It may, in practice, be difficult or impossible to identify the relative pull of attractions. For many UK visitors to London that city may be a desirable destination because of the variety and combination of attractions. The absence of any one, such as theatre, may reduce the pull of others, such as shops or museums. Surveys often fail to distinguish between those who visit a destination because it has 'a lot to offer' and may then visit a particular site or event, and those who visit a destination for a particular 'site-visit or 'event-visit' (e.g. to see a particular play or listen to a particular concert).

The presence of cultural resources that are of some standing may identify and give a sense of identity to a location. This may enhance the 'attractiveness' to tourists even if

they do not visit the event or facility. These arts and cultural attractions may create an image of a destination that is 'attractive' or may simply serve to increase general awareness of the destination. As Vaughan (1980) has remarked in the case of Edinburgh, "there is no telling how many others were attracted to the 'Festival City' because of the reputation and image established by the festivals".

All of these studies that consider the 'pull' of arts, culture or entertainment in tourism need to be complemented by a consideration of 'push' factors. There is a view that the importance of specific attractions or tourist resources in influencing the choice of destination ought not to be viewed in isolation but ought to be considered along with the "motivations" of the tourist. (Crompton, 1979). These issues will be considered further in Chapter Two.

### 1.6.3 - The 'Arts-Tourist'

Vaughan's study (1977a) of the Edinburgh Festival does not attempt to assess the influence of the Festival upon tourists' decisions to visit the city, but is one of the few that identifies the relative expenditures of Festival and non-Festival tourists. Staying Festival tourists were estimated to have a higher spend per day than non-Festival tourists and, in three weeks, generated 19% of holiday income and expenditure for the year in Edinburgh. (Vaughan, 1979). The Festival tourist was also more likely to be

from overseas than was the non-Festival tourist and the average length of stay was likely to be longer though more likely to be in bed and breakfast establishments. (Vaughan, 1977a and b). The Festival (including Fringe, Film and Tattoo) was estimated to account for 60% of total bednights in Edinburgh during the Festival period. Whether those bednights would have been sold without the existence of the Festival is not known.

Whether the characteristics of the "cultural tourist" differ from those of the "non-cultural tourist" is not an issue that is often addressed. It is not possible, for instance in the Merseyside study (Vaughan and Wilkes, 1986), to determine the relative economic impacts of those visitors drawn to the area by 'arts and culture' and other visitors. There is some indirect evidence in the form of information distinguishing visitors to Liverpool and visitors to other parts of Merseyside. It is assumed that the Liverpool visitors are more likely than the others to be 'cultural interest' visitors. Most (73%) of the overnight pleasure summer visitors in Liverpool were from groups ABC<sub>1</sub> compared with less than half (47%) of visitors elsewhere in Merseyside. Also, visitors to Liverpool were more likely to be alone or with friends than were visitors elsewhere in Merseyside (52% of Liverpool visitors and 16% of elsewhere in Merseyside visitors).

## SECTION 1.7 - CONCLUSIONS

The ten propositions of Section 1.3 are related in Table 1.5 to the currently available related studies reviewed in Section 1.6. It can be seen that the propositions are either not dealt with directly or do not take the analysis as far as is suggested by the objectives of this study. Basically, the idea of a performing arts event being the focus of a holiday is not touched upon, although tourists and cultural events are linked in the existing studies.

These studies do not always distinguish between those non-locals in the audience who are tourists and those who are not; it is almost unknown for there to be a distinction within the tourist segment itself between the holiday and non-holiday segments. Where studies do attempt to assess the drawing power of 'culture' or the 'performing arts', it is sometimes at a general level rather than at a specific event or art form level and thus 'causation' is not clear. Those dealing at the specific level may confuse the pulling-power assessment by not segmenting the non-local audiences in the manner suggested in this study. Any differing characteristics of the several segments of the arts audience are not known.

There are no studies of performing arts organisations that are from a tourist-market perspective.

An examination of the propositions required, it was considered, a preceding determination of the basis for



TABLE 1.5 - Propositions and Current State of Knowledge on Arts-Related Tourism

	Proposition	Contribution of Currently Available Studies to Evaluation of Propositions
A - Event	<p>1. Performing arts events can be tourist generators.</p> <p>2. PA can be focus of holidays.</p> <p>3. PA holiday tourism is dominant form for some people.</p>	<p>Tourism studies give some indication of relative strength but do not usually relate to <u>specific events</u> or art form and therefore causation unclear.</p> <p>Holiday/non-holiday distinction not usually made or not carried through to other propositions.</p> <p>Not considered.</p>
B - Audience	<p>4. Tourist in audience is</p> <p>    i) arts enthusiast,</p> <p>    ii) non-arts enthusiast.</p> <p>5. Tourist different from non-tourist; holiday tourist differs from non-holiday tourist.</p>	<p>Not considered.</p> <p>Audience studies give some indication but not a comprehensive profile of each. No indication of holiday/non-holiday tourist differences.</p>
C - Organisation	<p>6. PA organisations may be dependent upon a tourist audience.</p> <p>7. Products for tourist audiences are esoteric or commercialised.</p> <p>8. Potential of arts-tourism is not appreciated or developed.</p> <p>9. PA organisations and tourism: incompatible.</p>	<p>Audience studies give some indication but no clear distinction between staying and non-staying audience segments.</p> <p>Not considered.</p> <p>Not considered; requires evaluation of theoretical underpinning, consumer motivations, and of practical possibilities.</p> <p>Not considered.</p>
D - Future	<p>10. Arts-tourism will grow.</p>	<p>Not rigorously examined; requirements are as for proposition 8.</p>

believing that opera-related tourism and the different routes to it (I and II) might exist. The studies in Section 1.6 assume the existence of tourism that is strongly motivated by a desire to attend or visit a cultural event or site, without justifying or questioning that assumption. From the foregoing discussion, it is clear that they do not seek to determine whether holidays as such may be arts-centred.

The following chapter, therefore, is concerned with the theoretical underpinning for an opera-tourism connection and with establishing the likely nature of this connection in holiday and non-holiday terms. The study subsequently sought to demonstrate that a particular performing arts event can generate tourism and by both routes I and II. It also sought to examine the characteristics of each audience segment and to determine the relative pull of the event on the several segments. The organisation producing the event was studied in order to identify a possible tourism perspective and assess the influence (if any) of any tourism dimension upon the product and the organisation itself.

CHAPTER TWO

OPERA-TOURISM : A THEORETICAL CONSIDERATION

The aim of the first part of this chapter is to consider why audiences attend performances of opera, prior to considering further the link with tourism. A review is made of existing studies that might bear upon 'reasons' for attending performing arts events as well as opera performances since many of the studies do not identify opera separately or bear directly upon it.

Essentially, whether there is potential for developing tourism through cultural events such as opera performances requires an examination both of why people become tourists and of why people attend opera and a consideration of how far satisfactions derived are complementary or competitive. The needs of individuals are many and varied and serve to move these individuals to action. An examination of these 'push' factors in tourism and opera attendance may reveal a certain similarity of needs. Needs are often non-specific and may be satisfied in a number of ways.

Purchasing a holiday or attending an opera may be equally satisfying ways of meeting a particular need. In this respect the two purchases become competitive calls upon the consumer's income. Alternatively it may be that this similarity of needs can be seen as having a 'reinforcing' effect when holidays and opera attendance are consumed jointly. The holiday-maker may be even easier to attract than the resident. For many, however, the motivations for



holiday-taking may be so different from those for opera visits that the two will rarely be combined.

Motivation, however defined, is but one factor amongst many in the consumer decision process but it is a key factor. The Engel, Kollat and Blackwell model of consumer decision processes is considered by Day (1983) as being of particular conceptual relevance in examining attendance at live performing arts events. This model postulates 'problem-recognition' as the first step in the consumer decision process. 'Motivation' is a key element of this problem-recognition such that there exists a perception by an individual of a difference between an ideal and an actual state of affairs. This difference results in disequilibrium or tension which continues until a 'satisfying' purchase is made. The influences on the consumer at each of the stages between problem-recognition and purchase are many and complex and include perception, attitudes, 'significant others', cultural norms and reference groups.

In order to answer the question 'why?', it is appropriate, first, to ask 'who?'.

SECTION 2.1 - ARTS

As a first step a number of studies of performing arts audiences will be reviewed which consider, at a 'point of time', either the audience profile (arts audience studies) or participation in the arts by the population at large (arts-public studies) i.e. who is in the audience and who participates in consumption of the arts. They do not always deal separately with opera or classical music, nor are they 'dynamic' studies in that they do not usually trace audience activity over time. It is not known, for instance, what happens to arts-participation as cohorts become older, earn higher incomes or as their family circumstances alter. There does exist a limited number of studies (mostly of the USA) of the relationship, over time, between attendance (or revenue) and variables such as price, income and population (Lange and Luksetich, 1984; Withers, 1980; Kelejian and Lawrence, 1980; Gold, 1980). These analyses are at a 'macro' level and do not concern themselves with changes in audience composition nor with 'why' attendance occurs. There may well be very significant relationships between attendance, at a particular event, set of events or a particular art form and the price of admission or changes in the income levels locally but this does not explain why people should wish to attend.

Studies of UK arts audiences and arts publics are relatively limited in number and scope compared with those undertaken in the USA (see, for instance, the summary of

US studies in Fitzhugh, 1983 and some recent National Endowment for the Arts developments outlined in Horowitz, 1985).

### 2.1.1 Arts Public in Britain and the USA

The General Household Survey, undertaken by the Office of Population Censuses and Surveys, provides some basic information about the arts public in Britain. The published report of this annual survey does not always contain information relating to arts or leisure activities, though such questions were included in surveys for 1973, 1977, 1980 and 1983. In 1983 about 5% of adults (16 and over) had participated in visits to 'theatre/ballet/opera' in the four weeks before interview; less than 1% had attended 'classical concerts' (this compares, for instance, with 3% who had attended a football match and 9% who had played bingo). The broad category of theatre/ballet/opera is not subdivided but it is likely that theatre dominates this category. No change in participation in either category is discernible over the period 1977-83 (Office of Population Censuses and Surveys, 1985).

The participation data for theatre/ballet/opera is also presented for socio-economic and age groups. A clear difference in participation rate by socio-economic group is evident: 10% of professionals had visited the 'theatre/ballet/opera' compared with only 1% of the 'unskilled manual' group. The rate is above average for all 'white

collar' groups and below for all 'manual' groups. The GHS does not, however, indicate any significant differences between age groups, except in so far as the 30-44 age group has a slightly above-average participation and the 70 and over group has a well below-average rate.

The recent study undertaken in 1986 on behalf of the Arts Council of Great Britain (Verwey, 1986) is concerned with the arts rather than with the wider sphere of leisure and therefore distinguishes several 'art-forms'. Participation by the sample of the British adult population was highest for theatre (at 26% of sample). Classical music concerts and recitals, ballet and opera were relatively unpopular with rates of 10%, 5% and 4% of the sample respectively. (These participation rates are percentages of the sample which 'attend nowadays' the particular art-form specified. Participation rates were also given in terms of having 'attended during the last twelve months within one hour's travel of where live'). Participation rates for opera were highest for the 55-64 age group (at 8%) and 45-54 age group (6%). Classical music participation rates were more equal across the 35 to 65 and over age groups (between 11% and 13%). There are more marked differences in participation by 'social grade' and terminal education age. Attendance rates at opera of AB group (11%) and of those whose education ended at 19 or over (13%) were more than double those of the next highest rates (for C1 and C2 and for those with terminal education at age 17 or 18).



(See Myerscough, 1986 for results of a similar survey conducted by MORI in 1981 for the BBC).

One of the latest NEA studies in the USA (Horowitz, 1985) is concerned specifically with the 'arts public'. Early results of the survey (carried out in 1982) indicate that 3% of adults (18 and over) had attended an opera performance at least once in the past twelve months and 13% had attended classical music performances. (12% had been to a non-musical play; 22% to an art museum or gallery). For opera attendance, the highest participation rate is among the 65-74 age group, whereas for classical concert attendance it is in the 35-44 age group.

For both activities the participation rate is higher the more formal education a person has received. For opera, the participation rate of those with 'graduate school' education is over three times higher than is that for the high school graduate; for classical music it is over four times higher.

With respect to occupation, the position is similar to that in the UK, with 'professionals', 'managers', 'teachers' and other white-collar workers having higher participation rates than 'blue-collar' workers. Teachers are noticeable for the highest participation rates for most 'high art' forms.

Participation rates are also positively correlated, for both art forms, with income, with a particularly significant

rise in participation at the highest income levels (\$50,000 and over).

Other, earlier, US studies have illustrated similar relationships (e.g. Ford Foundation, 1974; National Research Center for the Arts, 1973 and 1976).

Belk and Andreasen (1982) demonstrate that attendance at theatre and symphony concerts is related also to 'life-cycle stage'. Participation rates are progressively lower for consumers in the 'bachelor', 'newly married' and 'full nest' stages; participation rates are progressively higher at later stages, however.

#### 2.1.1.1 Frequency and Crossover

Data on frequency of attendance is limited but the USA studies cited above show that frequency of attendance does tend to be higher, the higher the level of education, income and age. Regular attendances are "even more strongly correlated with advantaged social characteristics than the fact of attendance itself" (Throsby and Withers, 1979).

Throsby and Withers also suggest that "attendances are significantly influenced by a dedicated audience sub-group who attend very frequently". Surveys of orchestral concert audiences in Britain, carried out in 1970 (Mann, 1974) indicated that nearly 60% of the respondents were 'regular attenders' (attending at least once a month) with only 10% attending less than once a year. (The Society of West End

Theatres survey (SWET, 1981a) estimated that 34% of theatre-goers in London's West End attended three or more times a year and accounted for 68% of all attendances).

The 1981 MORI survey summarised in Myerscough (1986) indicates that opera, classical ballet and orchestral concert audiences are more likely than audiences for theatre to contain a high proportion of 'regular' attenders (67% of opera audiences had a 'high' frequency of attendance compared with 30% of theatre audiences).

'Crossover' in attendance between art forms is considered by some studies but here the evidence is confused. Throsby and Withers conclude that, at least for the USA, the evidence demonstrates only a limited overlap between audiences. The 'Mann surveys' showed that whereas orchestral concert audiences were "not very much interested in other forms of musical performances", they were likely to attend drama and opera. The USA studies cited earlier suggest that symphony and theatre audiences tend to confine themselves to their own art form but opera-goers were also fairly intensive play and symphony concert attenders. Andreasen and Belk (1980) in attempting to identify 'predictors' of arts attendance, indicated that the same 'type' of person was as likely to attend symphony concerts as to attend theatre performances. (Their study was concerned with 'marginal' attenders rather than with regular attenders).

The 1986 Arts Council study previously cited (Verwey) indicates a considerable degree of overlap with over half of opera-attenders also attending 'theatre', 'classical music', 'plays' or 'art galleries'. Their interest in ballet, contemporary drama and jazz was not so marked. From a different perspective, a high proportion (30%) of the ballet attenders also attended opera. No other category of attender reached this figure; 24% of theatre-goers and 19% of contemporary drama attenders also attended opera.

#### 2.1.1.2 Explanatory Factors

Many of the variables used in these studies to distinguish various groups of arts consumers - income, education, occupation - may themselves be positively correlated and may reduce to but one variable. Those with the higher levels of education are often those with the higher levels of income and with white collar occupations. Many observers venture the view that it is education which is the factor 'most often and most perfectly' associated with attendance (Fitzhugh, 1983). It is, then, tempting to explain attendance by reference to these factors, especially education.

The nature of the connection between education and the consumption of the high arts has not yet been adequately demonstrated or explained (Dimaggio and Useem, 1978) and it is not yet justifiable to convert "a correlate of arts participation into a causative factor" (Gold, 1980). The



variables of income, age and education may be no more than 'descriptors', which do not provide explanation.

Even in the highest participation groups the high arts remain a minority pursuit; there are large proportions of all these groups who do not participate. The descriptors cannot, even if they do help predict and explain, be the sole explanatory factors. Additionally, how is the consumption of the same arts product by those of different socio-economic characteristics to be explained?

The standard socio-economic and demographic criteria may not distinguish clearly enough between market segments - between, for instance, the attenders and the non-attenders. Other approaches have been developed.

The 'psychographics' approach seeks to identify psychological or life-style characteristics that may cut across socio-economic or demographic groupings. Such an approach is rather more difficult to undertake but, it is claimed, it does provide more explanation of consumer behaviour.

Life-styles are measured by reference to criteria such as behaviour, activities, interests, attitudes, opinions, etc. Leisure life-style classifications identified by Andreasen and Belk (1980) include 'passive homebody', 'cultural patron' and 'socially active'. Life-styles so identified are considered to be common to several socio-economic or demographic groups.

The psychographic approach is widely used in consumer market research and its apparent significance is most noticeable where it can successfully distinguish market segments which are alike by socio-economic or demographic criteria (Solomon and George, 1977). A number of studies, apart from the Andreasen and Belk, have included interests, needs and opinions in their analyses of attendance and non-attendance at particular venues or art forms. Kaali-Nagy and Garrison (1972) identified 'interest' as being more important in determining attendance than were 'demographic considerations'. Nielsen, Nielsen and McQueen (1975) also sought explanations for attendance and non-attendance but identified no single variable or set of variables as having the greatest explanatory force. They nonetheless acknowledged the significant influence of variables other than the 'socio-demographic' variables; such as submissiveness, orderliness and 'beliefs' about society.

Andreasen and Belk focussed on 'potential artsgoers' and their future intentions in terms of attendance at symphony concerts and the theatre. The study included both the 'traditional predictors' of attendance and 'variables unique to this study'. These latter included measures of leisure life-style, membership (see earlier), general life-style dimensions, past attendance, attitudes and childhood socialisation influences. The conclusion was that "life-style, attitudes and developmental experiences are both more conceptually useful variables with which to understand

that the best predictors of future attendance are past attendance and attitude towards future attendance; this may well be self-evident (Andreasen and Belk, 1978 and 1980). These analyses may prove of little assistance in identifying 'who' the audience (potential or actual) is, as opposed to 'what' it is or what it thinks or does.

It is not altogether certain, either, that psychographic characteristics do cut across socio-economic groupings. There may well be a correlation between 'traditional' groupings and psychographic variables. Those who are active, adventurous and liberal may be those with greater disposable incomes, with professional occupations and so on. Those psychographic features of the culture patron and the socially active, for instance, could also be equally descriptive of many who do not attend the performing arts.

### 2.1.2 Arts Audiences

The actual composition of audiences, as compared with participation of the public as a whole, has also normally been expressed in terms of socio-economic and demographic factors. There is a large number of audience surveys in the UK and the USA which indicates the disproportionately high number of those with non-manual occupations and high levels of education in audiences for the high arts (e.g. Nissel, 1983; Myerscough, 1986; Foxman, McCart and Walshe, 1985; Greater London Council, 1984; Mann, 1974; Fitzhugh, 1983; Nielsen, Nielsen and McQueen, 1975-76; Arts Council of Great Britain,

1978). Classical music concerts and opera audiences are dominated in the same way. The high participation rates of minority segments of the population result in their being the majority segments of audiences, e.g. those in non-manual occupations in Great Britain accounted for 76% of classical concert visits in 1980, but were only 44% of the adult population (Nissel, 1983).

### 2.1.3 Leisure's Role

Many of the studies discussed above have used occupational, income and socio-economic groupings. This latter category, though essentially an occupational classification, is often used interchangeably (explicitly or otherwise) with 'class'. Leisure may, however, have as much or more to do with class in a sense that transcends occupation than with occupation itself.

Dimaggio and Useem (1978) propose a model for understanding of the unequal consumption of the arts that is based on 'class'. (In practice, class is closely associated with the occupational, income and socio-economic groupings used in the many US audience studies they review).

They hold that the variations in cultural consumption are not simply a matter of arbitrary differences in taste, but reflect an appreciation of the 'high arts' by certain social classes as means of identifying these classes, reinforcing social solidarity within these classes and excluding others. Additionally, it may be that understanding



of the 'high arts' may well be a trained capacity - a training which is available more to, and expected more of, some social classes than others. The context, too, within which the high arts is presented may assist class closure and the exclusion of others: the expected norms of behaviour at events, the access to information, the means of acquiring tickets, physical environment of the opera and concert hall and so on. (The high participation rates of teachers are explained as attempts to acquire status through cultural-capital accumulation, since the prospects of economic-capital accumulation are limited. Others may see an investment in culture as a route to social acceptance and eventual economic success).

Dawson (1986) does not consider the arts as such but concludes that the "dominant view in leisure studies is seen to be reductionist with respect to social class" and that it is more concerned with demonstrating the occupation-leisure interaction. He argues, however, that leisure activities perform a key role in the formation of class structure, the closure between classes, class dominance and class reproduction.

The development of leisure activities and facilities during the 19th century has been viewed from a similar perspective. Working class leisure activity was to be regulated and channelled into socially acceptable forms that did not threaten or disrupt the security of the other classes (Cunningham, 1980; Bailey, 1978; Roberts, 1978 and 1981).

Such attempts at social control and improvement of the working classes were not always well received and there is also a view that leisure has been much influenced, in practice, by working class initiatives and responses. Whilst it is beyond the scope of this study to examine these views further, it is appropriate to acknowledge the view that concert-going and similar activities are recreations "whose authentic roots lie in a former era" (see Weber, 1975; Raynor, 1976; Young, 1965; Mackerness, 1966). Ballantine (1984) and Small (1977) see in the music of the 18th and 19th centuries constructions and forms that are representative and supportive of bourgeois ideology. The formalisation and institutionalisation of opera and concert provision during the 19th century reflect the emergence of the middle classes as dominant economic forces and their desire to affirm their identity and status. The 'commercialisation' reflected the contemporary spirit of industrial and economic development and probably owed as much to the professional aspirations of musicians themselves as to management or audience influences (Weber, 1975). By the mid 19th century there existed a commercial concert world in many European cities over which the middle class exerted powerful control: a concert world which contributed to the separation of 'serious' music from 'entertainment' music.

In the 20th century the legacy of the 19th is still apparent in the concert and opera world: buildings, repertoire, social behaviour and etiquette. Today, however, it may be

that leisure activity is becoming even more central to lives and roles than in the past.

Attention is increasingly being paid to the underlying purposes that leisure activities seek to achieve. The form of the activity itself may be rather less important than the individual and collective needs that it does or does not satisfy. "Leisure activities are used to nurture relationships and consolidate identities" (Roberts, 1981).

The occupation-leisure relationship noted above is reflected in the view that leisure may provide opportunities to compensate for the deficiencies of working lives. For others leisure activities complement work and they are closely interwoven elements of life. Leisure activities may be means of reinforcing family relationships; others can emphasise independence from the family. Time-consuming leisure activities are being replaced by those which meet needs in a shorter time. It has already been noted how leisure may be interwoven closely with the class structure of society (Dawson; Dimaggio and Useem).

Different leisure activities may be pursued by different groups of people in order to meet the same needs: self-identification, social cohesion, status enhancement and so on. These can result equally from 'soccer hooliganism', playing squash, fox hunting, drug taking, playing bingo, or attending opera performances. The 'high arts' have long been appropriated by segments of the middle classes as one



means of satisfying these and other needs.

Those whose musical experiences are obtained largely via the record-player or radio, are less obviously reinforcing identity and social cohesion than are those who consume in 'collective settings'. Even they, however, in their 'individual' settings, may receive satisfaction from the knowledge of participation in the activities of a 'cultural elite'. If these activities are known to others, then appropriate status may be conferred.

Scitovsky (1983) considers the arts as "sources of mainly stimulation". They are less a means of providing a sense of belonging or status (social comfort) and more sources of interest, entertainment and excitement (stimulation). Enjoying the arts involves a cost, however - the cost of learning to enjoy the arts. That cost may be sufficient to direct the search for stimulation to other channels (perhaps less socially-acceptable channels, including crime!).

Scitovsky is not alone in this view of the need to acquire the skills which permit enjoyment of the arts (see Dimaggio and Useem, 1978). The continuing appearance of the education-participation correlation in all arts surveys suggests some causal connection though it does not imply that formal education itself necessarily provides the means of deciphering the codings of the arts. Those who do consume the 'high arts' may well subscribe to the view that an appreciation of the arts has to be 'worked at' if only to continue to exclude the 'dispossessed'.



What, then, is left of the aesthetic experience, the 'response to the intrinsic properties of the work', the subjective, affective activities?

#### 2.1.4 Aesthetic Experience

The aesthetic experience of music or opera will be "an intimate and private experience with the object" (Shanahan, 1978) with the centre of attention being the music or opera itself. There will be, in some sense, a direct impact of music or opera upon the consumer: physical sensations may be stimulated in the brain (McLaughlin, 1970). Certain patterns of stimuli may invariably generate certain reactions in the receiver (Cooke, 1959).

The conversion of these sensations and patterns into 'meaning', however, is "a matter of convention and an element of musical culture" (Wright, 1975). The same piece of music or opera will have different meanings for persons with different music cultures (see also: Shepherd, 1977). From the "hedonic consumption" perspective of Hirschman and Holbrook (1982) consumers buy products, especially those in the performing arts, because of the 'symbolism' of those products. The symbolism or meaning attributed to the consumption of the product will differ according to the ethnic background, social class and gender of the consumer. The symbolism is, in turn, measured by the consumer against her/his idealised 'self-image' and desired products will be those that confirm this consumer self-image.

What constitutes music or any art form at any one time or in any particular society is itself determined by some social consensus in that "all action, including creative or innovative action, arises in the complex conjunction of numerous social determinants and conditions" (Wolff, 1981). The art product is created according to a perception of reality, a perception influenced by the creator's situation within the social and economic framework, by current aesthetic codes and conventions, techniques and tools of production, and moulded by pressures (explicit or otherwise) of patrons, sponsors, consumers and distributors. (Taylor, 1978, considers that 'art' is defined by those highest in the social hierarchy as a means of confirming their own superiority, power and exclusiveness).

Meanings and messages and the perception of reality are encoded within the art product and are to be decoded by the consumer. These codings are, because of their complexities and the imperfections of the transmission process, open to many interpretations. At one extreme there is the view that there is no one 'correct' meaning of an art product, not even that of the creator and understanding is always from the point of view of the consumer (see Wolff, 1981).

Notwithstanding this particular view, there is considerable support for the proposition that the aesthetic experience is only likely to have meaning within a social context (see also: Farnsworth, 1969 and Mueller, 1963). The ability to decode the meanings of an art product is determined by

the social situation of the consumer; the desire to decode is similarly a function of social situation (actual or coveted). Only those within a particular social framework will seek to give meaning to the 'high arts' since only they will have the decoding apparatus available to them through education, and family and peer group initiation and instruction and since within that framework there exists an approving attitude to such activity (Wright, 1975). In practice, the ability and desire to 'enjoy' opera or classical music may be less a matter of freely-chosen 'taste cultures' (Gans, 1974) and more the outcome of broad social forces (see Mennell, 1979).

#### 2.1.5 Conclusion

This review of studies of the arts public and arts audiences gives support to the view that the purposes served by attendance at performances of opera and classical music go beyond the aesthetic. Audiences seek to satisfy many needs (including the assertion of identity, cohesion and status) in part at least, through consumption of these cultural products. The aesthetic experience itself is influenced and limited by societal forces.

There is thus an inherent limitation on the size of the market for live performances of opera. Attenders are drawn from a relatively narrow segment of society and are limited more by social influences than they are by a corresponding physiological limitation on understanding and response

(compare Seashore, 1938). The Arts Council Study Group on Opera and Dance (ACGB, 1983) noted that the most important limitation on access to opera was 'social' and that attendance at opera was "an opportunity for social display more than for artistic experiences".

The implications for the tourist industry appear to be that any joint arts-tourism product will need to reinforce, facilitate or add to the purposes served by high-arts consumption alone. The corollary is that large-scale development of these forms of cultural tourism would appear an unlikely possibility since high-arts consumption, for the moment, is a partial function of its 'exclusiveness'. The overall market would appear limited if those who currently attend opera performances are considered. Attendances at opera performances by 'major' companies have averaged one million per year over the period 1979-85 (Myerscough, 1986). How many people this represents is not known. (Attendances at symphony concerts in Britain were nearly two and a half million in 1983-84).

It is not known, however, whether there is a potential 'extra' market in the form of those who listen at home to opera but do not attend. Audiences for operas on BBC television in 1982-83 varied between 0.5 million and 1.3 million (Myerscough, 1986). There is some US evidence, for instance, relating to jazz which suggests that the number of jazz-listeners who did not attend a live performance is twice as large as the number of listeners



that did (Horowitz, 1985). It is not evident, however, how many attenders are not listeners. There are also those who currently do not even listen but may nonetheless be enticed to attend by the prospect of a 'cultural holiday'. There is no evidence relating to this, other than indirectly the potential or marginal attenders identified in some of the US studies. It is unlikely that they would form a significant addition to the market.

Of those who do attend live performances, it is not known what proportion currently combine their art interests with tourism. The potential tourism development within the 'attenders' group may well be considerable. Ultimately it will be influenced by how far the purposes served by 'high arts' attendance may be satisfied through joint consumption of this product and tourism; this remains to be considered.

## SECTION 2.2 - TOURISM

The aim of the second part of this chapter is to examine the characteristics of the tourist, to review existing studies that seek to explain touristic consumer behaviour and to relate these to the earlier review of participation in the 'high arts'. As in the review of the 'arts', this section will, as a first step, review the available information relating both to the 'tourist public' and the 'tourist structure'.

### 2.2.1 'Tourist Public'

The statistical basis for most analyses of tourism undertaken by British residents is the information collected on behalf of the national tourist boards in Britain and the British Tourist Authority, published in the British Home Tourism Survey and the British National Travel Survey. Since 1985, the two surveys have been known as the British Tourism Survey, Monthly and Yearly respectively. From these sources it is clear that most tourist trips in Britain by British residents have a holiday purpose (60% of all tourist trips in 1985) and well over half the adult population takes a holiday of four or more nights away from home in any one year: 61% in 1985 (British Tourist Authority and English Tourist Board, 1986b). (It is probable that participation in holiday trips of shorter duration is higher). There is no clear trend in this

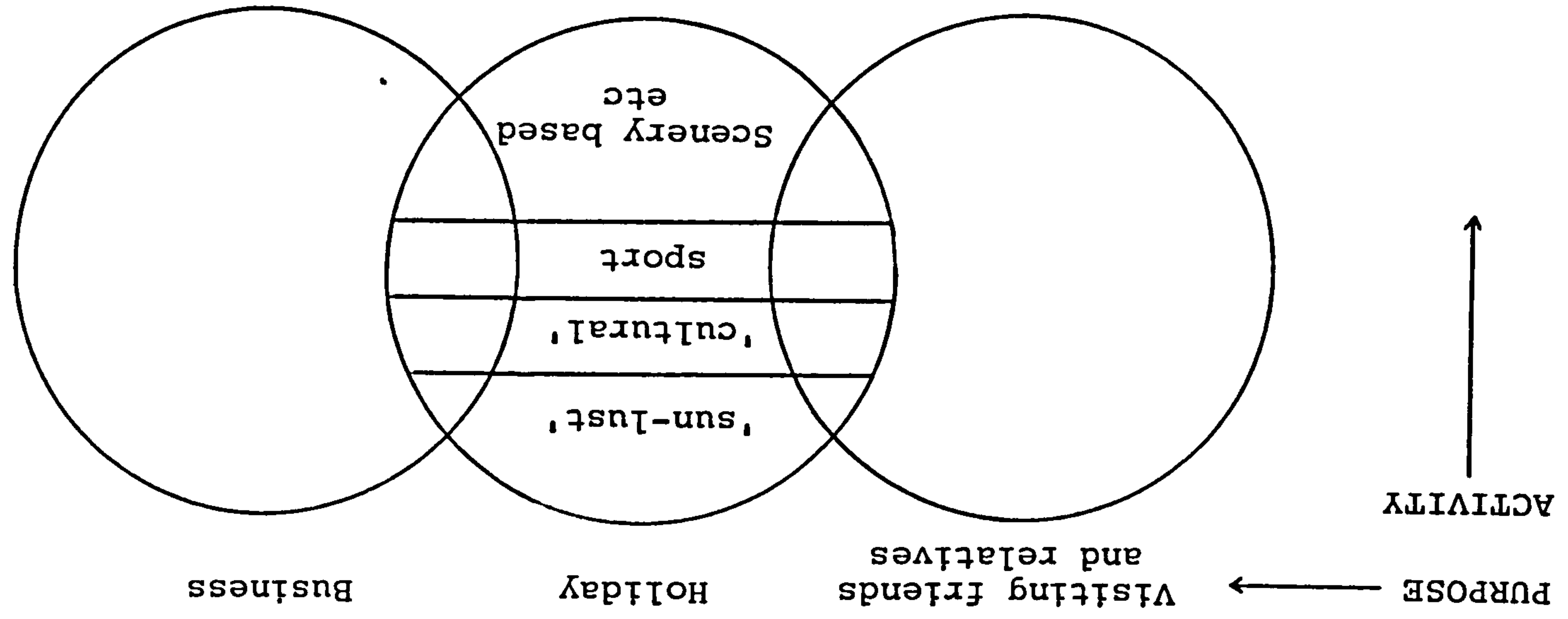
participation rate, however, with it reaching 63% in 1973 for instance, and being only 59% in 1977 and 1982.

Respondents to the surveys are classified by conventional socio-economic and age criteria. The AB group have the highest participation rate in holidays of four or more nights and the DE group the lowest (see Appendix 2.2). By age it is those between 35 and 64 that have the highest participation rates and the 65 and over age group that has the lowest (see Appendix 2.2).

There are also differences between the groups in the likelihood of having more than one such holiday (four or more nights) in a year. Nearly half of the AB group had two or more holidays in 1985 compared with 11% of DE. Nearly a third of the 35-44 and 55-64 age groups had two or more such holidays (see Appendix 2.3). Holidays abroad are more likely to be taken by the youngest (under 25) and older age groups (55-64) than by others. The percentage of each socio-economic group that takes a holiday abroad in any one year is lowest for the DE group and highest for the AB (see Appendix 2.4).

Unlike the arts, there is little recent data relating tourist activity to education, income or occupation. The available statistics do not, either, distinguish tourists by 'activity' but by purpose (see Figure 2.1). Cultural activity, such as attending an opera performance, may occur during a tourist trip undertaken for whatever purpose: whether classed as a holiday, a business trip,

Figure 2.1  
Representation of relationship between some of the  
purposes of and activities on tourist trips  
 (Not drawn to scale)





visiting friends and relatives, or 'others'.

It is no more possible, from the existing statistics, to establish participation in cultural tourism than it is to establish participation in 'bucket and spade' tourism or 'sightseeing' tourism. The view that those within the socio-economic and demographic groups most likely to participate in the 'high arts' are also those most likely to participate in the high arts on tourist trips, cannot be substantiated.

As in the case of the arts, the socio-economic and age segmentation of tourists has been supplemented by psychographic and other segmentation (see McQueen and Miller, 1985 for a comparison of some of these approaches to tourist market segmentation; also van Veen and Verhallen, 1986). These other approaches are considered by their supporters as having greater explanatory power and being more successful in clearly distinguishing target markets. Shih (1986), in a study of tourism in Pennsylvania, utilises a widely used psychographic programme (VALS: Values and Lifestyles) which classifies the US population into nine groups such as 'Belongers'; 'Achievers' and 'Socially Conscious'. These groups exhibit significantly different behaviour in the tourist market (see also Schewe and Calantone, 1978; Woodside and Pitts, 1976; Solomon and George, 1977; Mayo and Jarvis, 1981).

### 2.2.2 Tourist Structure

The structure or composition of the total tourist market has usually been analysed in terms of socio-economic and age criteria. Holidays themselves are usually classified only as 'main', 'additional', 'short' or 'long'. The AB and C<sub>1</sub> groups account for 53% of holiday trips undertaken in Britain by British residents (1985) but are only 39% of the adult population. They dominate most types of tourist market (as classified above) with the exception of main holidays in Britain (see Appendices 2.5 and 2.6). The under 35 age group accounts for a more than proportionate share of the total holiday trip market in Britain, whereas the 65 and over group accounts for a less than proportionate share (especially in the 'short' holiday market of 1-3 nights). The situation is reversed for 'additional' holidays (see Appendices 2.5 and 2.6).

The tourist structure/composition of the 'cultural tourism' market is not known from the available published information. There is nothing to suggest that those with the greatest 'participation' in tourism are also those most likely to engage in cultural tourism, of whatever form, nor that they dominate such cultural tourism markets.

### 2.2.3 Class Pursuits?

The previous consideration of high arts participation noted the view that leisure pursuits are closely related to class and perform a key role in forming and continuing class divisions. It might be expected that certain forms of holiday tourism are the prerogative of particular classes but the distinctions between the different holiday tourism affiliation of classes are probably less than are the arts affiliations of the classes.

There may well be some class distinctions of location and activity in holiday tourism (see Thurot and Thurot, 1983). Particular locations have, for instance, been popular with the 'upper' classes only to be invaded by others, at which point the 'upper' classes have sought exclusiveness elsewhere (Pimlott, 1947). The 'sun-worshipping' type of holiday itself originated with those in the upper echelons of society during the 1920s and 1930s (Turner and Ash, 1975; Feifer, 1985). In the same way as certain classes have been displaced to new locations, so they may also have been displaced to new holiday activities - perhaps to cultural, historical or ethnic holidays, to activity or 'special interest' holidays, to holidays that are not packaged, and so on. (In many cases, a return to the forms of tourism popular before sun-worshipping). Even so, the sun-worshipping form of holiday remains common to all sectors of society. The distinction between popular and 'exclusive' tourist destinations probably

lies not so much in the main attraction of sun, sea and sand, as in the supporting amenities and activities.

Holidays are a product with which large segments of the population have successfully sought to emulate their 'betters' - unlike the arts. According to Thurot and Thurot (1986), it is because of package tourism and the reduced cost of transportation that the "the trickling down process has speeded up". This 'democratisation' of holiday tourism did not occur until the post-1945 era, especially in the case of foreign travel. The British seaside resort does retain its essentially Victorian or Edwardian morphology and architecture but little else of these eras remains in the product. Accommodation, transport mode, duration of stay and entertainment have all changed; the legacies of the 19th century that act as barriers to high-arts access, are not so evident in tourism.

Holiday tourism is therefore less 'class-ridden' than are the arts. If holidays only incidentally serve class purpose, which other purposes might they serve?

#### 2.2.4 Holiday and Non-Holiday

It has already been noted that the concept of a tourist is a wide one, at least in respect of official definitions and that cultural activity may occur on a tourist trip undertaken primarily for any purpose (see UN, 1964,



& 1978; BTA and English Tourist Board, 1986b). Those who participate in the 'high arts' (say, opera) whilst a tourist, may have come to that participation by one of several routes (see Figure 2.2). Two of these routes (route I and route IIa below) were identified in Chapter One. The tourist may define his/her attendance at an opera performance as a holiday or non-holiday event.

Route I : a tourist trip that is, in toto, a holiday and which has some 'arts' content (as in Chapter One).

Route II : a tourist trip that is, in toto, a non-holiday and which has some 'arts' content, e.g.

a) a tourist trip solely to attend an opera performance which is not considered to have holiday overtones (as in Chapter One);

b) a business or 'friends' trip combined with opera attendance, neither part of which is considered to have holiday overtones.

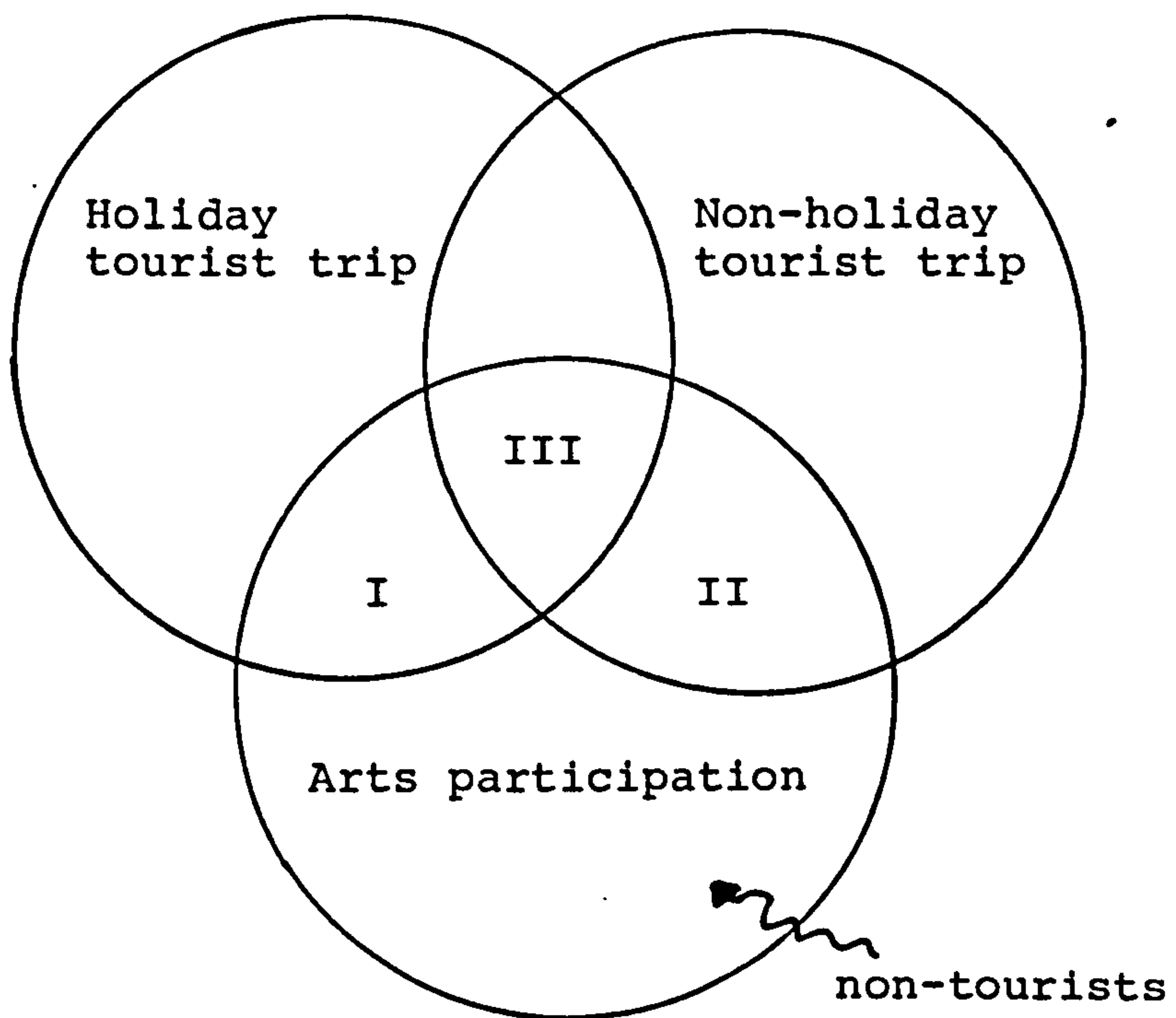
Route III: a tourist trip that combines holiday and non-holiday elements and which has some 'arts' content, e.g.

a) a business or 'friends' trip combined with opera attendance as the holiday element;

b) a tourist trip to attend an opera performance which is considered to be a non-holiday combined with holiday elements.

Figure 2.2

Routes to 'Arts Tourism'



Any tourist trip may combine holiday and non-holiday elements in varying proportions. How is the non-holiday visit to the opera defined? Is it, in some sense, not sufficiently different from usual activities or is it not 'frivolous' enough to make it a holiday? It can be assumed that any such non-holiday tourist trip is equivalent to any decision to attend opera performances, with an extra time and distance element included. In itself, that time and distance might prove an inhibitor of attendance; a holiday element may, however, serve to overcome that inhibiting influence. On the other hand, the non-holiday tourist trip to attend an opera performance may be thought of as being less volatile than the holiday tourist trip - the attracting, initiating factor is the opera. Holiday trips have rather more discretionary overtones with the attraction being less the opera than other factors.

Where then does the distinction between holiday and non-holiday tourism lie? Apart from the obvious instances of business and conference tourist trips, holidays are broadly distinguishable as the use of leisure time with particular temporal and spatial dimensions: over a relatively long and continuous period of time and involving a stay away from home. The term does not cover any particular activity and can include activities which may be undertaken at or close to home. Why, therefore, should individuals wish to spend leisure time away from home?

A need or obligation to visit friends or relatives may lie behind the journey, or a desire to attend a particular event. Even these may be defined, in whole or part, as holidays by the tourists concerned. There is no objective distinction but Cohen's concept of 'touristic component' may be a useful distinguishing criterion.

In all the different forms of travel, Cohen (1974) attempts to distinguish the pure tourism element and concludes that "the tourist is a traveller ..... whose trip is ..... not a means to another goal but an end, in itself". The tourist trip is distinguished as being non-instrumental; this is a relatively recent phenomenon as tourism, historically, has been associated with religious festivals, sporting events and festivals, pilgrimages, education and so on (see Casson, 1974 and Feifer, 1985). It is Cohen's view that non-instrumental travel occurs because of "the expectations of pleasure derived from novelty and change". This is the major differentiating element between tourism and other traveller roles. This 'touristic component' may, however, be present in all forms of travel, however officially defined, whether business, friends and relatives, or pilgrimages, etc.

This definition of the tourist and the touristic component in effect differentiates the holidays from the non-holidays.



#### 2.2.4.1 Significance of Holidays

Since holidays (Cohen's pure tourism element of travel) are non-instrumental, there may be a tendency to dismiss them as having little significance or meaning (Boorstin, 1962 and Turner and Ash, 1975). MacCannell (1976) and Graburn (1978), however, adopt particularly noble interpretations of the nature of tourism. MacCannell regards tourism as a modern substitute for religion; the tourist essentially has a serious purpose, that of seeking 'authenticity' rather than mere enjoyment. (Compare Cohen's (1979a) models of tourists seeking 'spiritual centres' elsewhere than in their own societies). Graburn places the tourist journey - the Sacred Journey - in the 'non-ordinary' sphere of life which contains all those necessary diversions from the ordinary. Because it is non-ordinary, it is "symbolically sacred and morally on a higher plane than the regards of the ordinary workaday world". These non-ordinary breaks in the routine of life - ceremonials, arts, sport, etc - are sources of arousal to compensate for the deficiencies of ordinary life. Even the most 'frivolous' tourism is regarded as a "ritual expression of deeply held values about health, freedom, nature and self-improvement" (Graburn, 1983).

Common to most visions of tourism is some concept of 'change'; change associated with travel and a different physical environment. Absence from home would seem

therefore to give opportunities for satisfactions to be achieved which are additional to those achieved from leisure time spent at or close to home. The 'sacred journey' and the stay away from home themselves meet some special need(s) which cannot be met at home. A common theme in explaining this drive to be a tourist is 'recuperation', both physical and mental (Cohen, 1979a and Dann, 1981). Holidays are considered by Cohen and Taylor (1976) as one means of many by which individuals can escape from 'paramount reality'. Such periodic escape is necessary if identity is to be built and survival ensured. This view that individuals require a minimum level of stimulation and arousal is developed by Bello and Etzel (1985) to explain a demand for unusual/novel holidays. Without adequate arousal in daily routine, boredom arises. Gottlieb (1982) considers 'inversion', a strong contrast with ordinary life, to be the key discriminating characteristic of the holiday. (The contrast may manifest itself either as behaving in a superior manner or by seeking equal experiences and relationships with host populations).

Some 'internal repair work' may well be undertaken without being away from home (Hill, 1965) but Dann (1977) considered that the isolation (anomie) felt by many in ordinary life is more readily overcome away from that ordinary life. A new environment enables new relationships to be established: an opportunity to relate more closely to

family or friends and to engage in new relationships without any necessary long-term commitment. An additional need satisfied by tourism is 'ego-enhancement'; away from the home environment an individual may adopt postures and play roles that enable him to feel superior. Back at home the tourist trip itself can confer status. Dann concludes that both the tourism drives, 'anomie' and 'ego-enhancement', had a strong fantasy component. Ordinary life is made tolerable by the promise of periodic escape to fantasy places and experiences during that escape; the tourist may engage in behaviour not normally considered 'proper'. Fantasy may well play a large part in the satisfaction derived from holidays. The hope that something 'better', 'exciting' or 'romantic' will happen whilst on holiday may be rarely fulfilled but is a recurring hope. Often, too, the holiday is endowed with an element of fantasy after the event.

An analysis of 'pleasure vacationers' by Crompton (1979) also identified 'escape' and 'prestige' as important holiday motivations. (For discussion of the many varied uses of the term 'motivation' in relation to tourist behaviour, see Dann, 1981). Other explanations for such vacations identified by Crompton included self-discovery and self-evaluation, relaxation (not necessarily physical), regression (pursuit of activities outwith usual role obligations), enhancement of kinship relationships, and interacting with other people. Respondents in the Crompton

study also explained their trip in terms of 'novelty' and 'education'; the former was usually in terms of a new destination and the latter was expressed almost in terms of an obligation.

A study that relates tourist motivations explicitly to Maslow's paradigm, was undertaken by Pearce and Caltabriano (1983). In this, self-esteem was not ranked by tourists as highly as were, for instance, self-actualisation and love and belongingness as being the results of 'positive' tourist experiences.

The conclusion of these and many other related studies is that for many holidaymakers any one of a number of destinations would be able to satisfy these 'push' motives. The specific qualities, natural resources and man-made attractions of a destination are rather less important in 'pulling' the holidaymaker than are these 'push' factors. "They went for socio-psychological reasons unrelated to any specific destination. The destination served mainly as a medium through which these motives could be satisfied" (Crompton, 1979). This is implicitly recognised by the marketing strategies of tour operators and others. They do play down the distinctive attributes of a number of destinations and analysis of their advertising material reveals an appeal to desires for arousal, excitement, self-actualisation and so on.

Uzzell (1984) considers how consumers also imbue the tourist products, as portrayed in brochures, with meaning.



The brochures and the images projected in them are "tools to create his (the tourist's) own fantasies and meanings". In this way, the consumer can "assemble reality and fantasy and ..... create himself" - a necessary activity for coping with paramount reality.

In summary, it would appear that, as with the arts, the purposes served by being a tourist go beyond the obvious and immediate desires such as acquiring a sun-tan or viewing an historic building.

SECTION 2.3 - ARTS-TOURISM LINK

How far do holidays reinforce the purposes of arts-participation? How far does arts-participation reinforce the purposes of the holidaymaker?

Those for whom participation in the high arts serves class purposes will need these purposes to be confirmed by a high arts holiday. Exclusiveness will need to be an evident part of the product. 'Cheap' opera holidays in popular sea-side resorts may not have as much appeal as rather more expensive holidays in 'quality' locations. It is interesting to speculate how successful opera holidays aimed at mass markets would be. They may be unappealing to those who do not already go to the opera. The barriers to opera-going may already be so great that to risk 'wasting' a holiday on it seems an unlikely option. Those who are regular opera-goers may be alienated by the obviously 'popular' nature of the product and of the audiences. (Compare the 'regular' attenders at the RFH who were not receptive to the idea of broadening audiences: Foxman, McCart and Walshe, 1985).

As noted earlier, tourists at a destination for 'non-cultural' reasons may become aware of the possibility of attending an arts event, such as an opera performance, whilst at that destination. It would seem unlikely that the non-opera-goer would be tempted to attend or find the events sufficiently diversionary and entertaining. It may

be, however, that the non-opera-goer is more likely to experiment with such art forms when away from home. Non-regular attenders at classical music concerts are usually in groups of the largest sizes, perhaps because of the security and reassurance this gives. Organised group visits may therefore be an appropriate strategy for attracting the newcomer or infrequent visitor to the opera. The more regular attenders are likely to be alone or with a single companion: spouse or friend (Gardiner, 1982 and 1986; Foxman, McCart and Walshe, 1985; Mann, 1967 and 1974).

If those who are on holiday are seeking 'change', then how far is it likely that the regular opera-goer at home will wish to do the same whilst on holiday? If 'change' is interpreted as a break from routine (a different location or social context) then opera-going on holiday is a possibility. The break from routine sought by tourists usually means that "the kind of activities in which people engaged were generally not different ..... The mundane elements in the routine were discarded but the preferred discretionary elements of the normal life-style were retained" (Crompton, 1979). Participation rates in many leisure activities are higher whilst on holiday. If, as is widely believed, tourists are seeking more 'active' or 'fulfilling' holidays, then opera-related holidays may well grow in importance, as partial or whole displacement of the main 'traditional' holiday. The opera

product on offer need not be particularly special or unique, though this may be an added incentive. Those who are regular opera-goers at home may become opera-holiday-makers in order to further indulge in existing leisure activities, especially if the opera product on offer is somehow special or unique.

'Novelty' and 'education' (Crompton, 1979) are motives that could well be met by an opera holiday, for instance, either as 'something different' or as a response to the feeling that holidays should at least have the appearance of being more than merely frivolous and hedonistic episodes in life.

The need for change may be such that it is considered that the main holiday of the year in particular should not include 'normal' activities such as opera-going. Any one person, family or group may purchase a number of holiday trips within a year, each with a different purpose and in a party that varies in size and/or composition. This may be a series of trips either in addition to or in place of the main 'long' holiday (see Middleton and O'Brien, 1987 for discussion of the 'short break' holiday market). It may be, therefore, that it is on second/additional holidays, which may be endowed with rather less significance, that holiday-makers are more likely to engage in these activities.

Main holidays might be regarded as occasions for 'family'



activities when individual members of a family have less opportunity to develop their own particular special interests. Certain holiday parties may well be made up of individuals pursuing their own interests and it may be that main holidays with a high arts content will require a leavening of other attractions and amenities to appeal to all members of a holiday party and/or to give the necessary element of change. Clearly, the size and composition of households may be such that arts-related main holidays could be attractive, for example where all members of a household have a common artistic interest and common view about the role of a holiday, or where there are members of a household in similar age groups; or in single-person households.

In so far as holidays have been adopted for class purposes, then high arts consumption and holiday-taking may be mutually supportive. The ego-enhancing and status-confering aspects of holiday-taking may be added to by participation in the high arts whilst on holiday. The degree of status potentially conferred by the high arts depends, though, on the nature of the holiday-taker's existing social milieu: in some circles opera-attendance may not confer much status. The 'escape' aspect of both holidays and the arts identified by Cohen and Taylor and the ritualistic symbolism conferred on the two activities by Graburn and others (see also Young, 1965 and Small, 1977) give further credibility to the reinforcing nature

of the two activities. Those for whom certain opera centres (e.g. Bayreuth, Salzburg) have great significance, may well endow tourist trips to them with considerable neo-religious significance, comparable with those tourists whose 'spiritual centres' lie elsewhere than in their own society (Cohen, 1979 a).

For some, a holiday may be the only occasion when visits to the opera or concert hall occur. These visits may be at the heart of the 'change' that is sought. It may provide the only convenient time for such visits in an otherwise hectic life, to do the things that tourists meant or hoped to do during the non-holiday sphere of life. It may be the opportunity to develop existing interests further. Opera-going may be an activity which is reserved particularly for holidays almost as a 'special treat'. In a similar fashion, there will be those for whom participation in the high arts is not possible at home because of a lack of local provision. The arts holiday may be a convenient and attractive, as well as a necessary way of participating. As noted previously, the member of the opera/concert audience who has travelled and stayed away from home in order to be in that audience need not necessarily be on holiday. An individual may wish to see a particular production and as a consequence may need or choose to travel and stay away from home (though not considering himself as being on holiday). He may, however, subsequently decide to make the trip into a holiday, adding

to the initial purpose of the trip.

All of these conclusions remain tentative since the satisfactions derived from and the purposes served by attendance at the opera or concert-hall have not been analysed in quite the same way as has tourism. (The benefits of the 'leisure experience' in general terms are referred to in Tinsley and Tinsley, 1986). Whereas it might be reasonable to assume that participation in the arts can be related to Maslow's hierarchy or to 'escape', 'relaxation', 'enhancement of kinship relationships' and so on, there are few studies that have done so. The psychographics classification, VALS typology, referred to earlier in Shih (1986) has, however, been used in the analysis of both tourism and the arts. 'Achievers' and 'Socially Conscious' have been identified as the most frequent attenders at performing-arts events (Schreiber, 1985); the former for 'outer-directed' reasons of being seen, feeling special, etc, and the latter more for 'personal involvement'. The Shih study demonstrated differences between the life-style groups and the factors influencing choice of holiday destination. Whilst it is not obvious that the two 'performing-arts attender' groups are likely to choose destinations where they can continue their interest in the performing-arts, the factors they consider important in choosing a holiday destination suggest that this might be a possibility.

What is clear is that those who are most likely to attend opera performances are also those most likely to be holiday tourists, at least with respect to socio-economic groups. There is no way, however, of knowing whether these two sets overlap either directly in the form of opera holiday-tourism or indirectly in the form of opera-goers engaging in any form of tourism unrelated to opera. Opera audiences are dominated by those in the 'higher' socio-economic groups. There is not sufficient evidence to determine whether these groups also dominate the 'cultural tourism' market though it is likely that this is so. The 'higher' socio-economic groups do not dominate the overall tourism market in the same way as they do that for the performing arts, though they do account for a disproportionately high share of it. Tourism is a much more 'accessible' product though undoubtedly there are parts of it (by location and type) that are the preserve of the 'higher' socio-economic groups.

If opera-related holiday tourism is more likely to occur on additional holidays than on main holidays, then it is these same 'higher' socio-economic groups that are most likely to take more than one holiday. The 'higher' socio-economic groups, in fact, account for a larger share of the total 'additional' and 'short' holiday market in Britain than they do for the 'main' holiday market in Britain (see Appendix 2.5).



The picture is less clear with respect to age groups; participation rate differences between groups are less stable over time. The older age groups are most likely to attend opera performances and it is also so that those in these groups (with the exception of the 65 or over group) are more likely than younger groups to take a holiday or take more than one holiday a year. Those aged 65 or over account for a quarter of the 'additional' holiday market in Britain but only a low share of the 'short' holiday market (the under 35s account for 50% of that market) (see Appendix 2.5).

SECTION 2.4 - CONCLUSIONS

The discussion in this chapter bears particularly on propositions 1-3' and proposition 4 (see Chapter One).

There would appear to be little doubt that any one event could generate an audience via route II - the non-holiday, as an extension of the 'normal' journey to attend an opera performance. The consideration in this chapter of the role of the arts and of holidays would suggest that audiences can be generated via routes I and III also - holiday, in whole or in part.

In the case of all three routes to opera-tourism, it seems most appropriate that audience development strategies should be aimed at those with some familiarity with opera. It is unlikely that there will be many tourists in the audience who are coming 'new' to the opera experience. Those tourists who are not on holiday may well, however, have a greater interest in opera than those who are. It may be that the opera production itself needs to be unusual or unique.

In the case of the holiday-maker, the setting may well be as important as the opera itself. This could include the usual range of amenities and attractions in a location that are important in any form of holiday tourism. It is not certain, however, what the ingredients of an opera-tourism product need to be in order to be successful.

Those who are on holiday may be on second or additional holidays rather than on a first or main holiday, especially if they are from households of more than one person and with young children.

The discussion in these first two chapters suggests, therefore, that:

1. There may be tourists in the audience of any one performing arts event such as an opera performance.
2. Those tourists will be there by any of routes I, II or III.
3. Those tourists will have a specific interest in the opera event they attend or a more general interest in opera.
4. The event they are at will have been the dominant or sole reason for being a tourist (primary cultural tourist) or a reason secondary to others (incidental cultural tourist) or no reason at all (accidental cultural tourist).

Whether any of these routes or types of tourist do, in practice, exist remains to be determined. It is these above points that the audience surveys sought to examine (see Chapter Five).

CHAPTER THREE



BUXTON AND TOURISM

The purpose of this chapter is to examine the nature and significance of Buxton as a tourist destination; to consider whether it is or can be such a destination and is capable of generating tourists and holiday tourists. This provides the context within which the Buxton Festival and the audience surveys can be assessed since the Festival product is not conceived of solely as 'opera' but as 'opera in the hills' (see Chapters Four and Five). The location of the Festival may have a decisive influence on the ability of the operas to draw tourist and holiday tourist audiences. It was suggested in Chapter Two that the generation of opera tourists may depend in part on the location of the operas.

SECTION 3.1 - LOCATION, ACCESS AND SPATIAL STRUCTURE

The settlement of Buxton is within the administrative area of High Peak borough in the county of Derbyshire (see Figure 3.1). High Peak borough is at the north-western extremity of Derbyshire and was formed in 1974 from the boroughs of Buxton and Glossop, the urban districts of New Mills and Whaley Bridge and the rural districts of Chapel-en-le-Frith and Tintwistle. The borough of Buxton was itself the result of the union of Fairfield and Buxton in 1917.

The town lies in the upland area of the southern Pennines - a chain of mountains stretching northwards to the Scottish border (see Figure 3.2). The town is surrounded by the Peak District National Park, an extensive area designated a national park because of its considerable natural beauty and consequent potential for recreation (see Figure 3.3).

The climate of Buxton is relatively harsh, as might be expected at such a location, and altitude (see Appendix 3.1).

Buxton is served by several 'trunk' roads such as the A6 which runs between London and Carlisle through Manchester and Derby (see Figure 3.4). It lies at a nodal point in the major road network of the Peak District and also lies within easy reach of the M6-M62-M1 motorway network (about 25 miles from Buxton). This provides direct access to the rest of the country including the Midlands, London and south east England. Manchester International Airport is also on that motorway network.

Figure 3.1 - Location of Buxton in relation to some urban centres of Great Britain

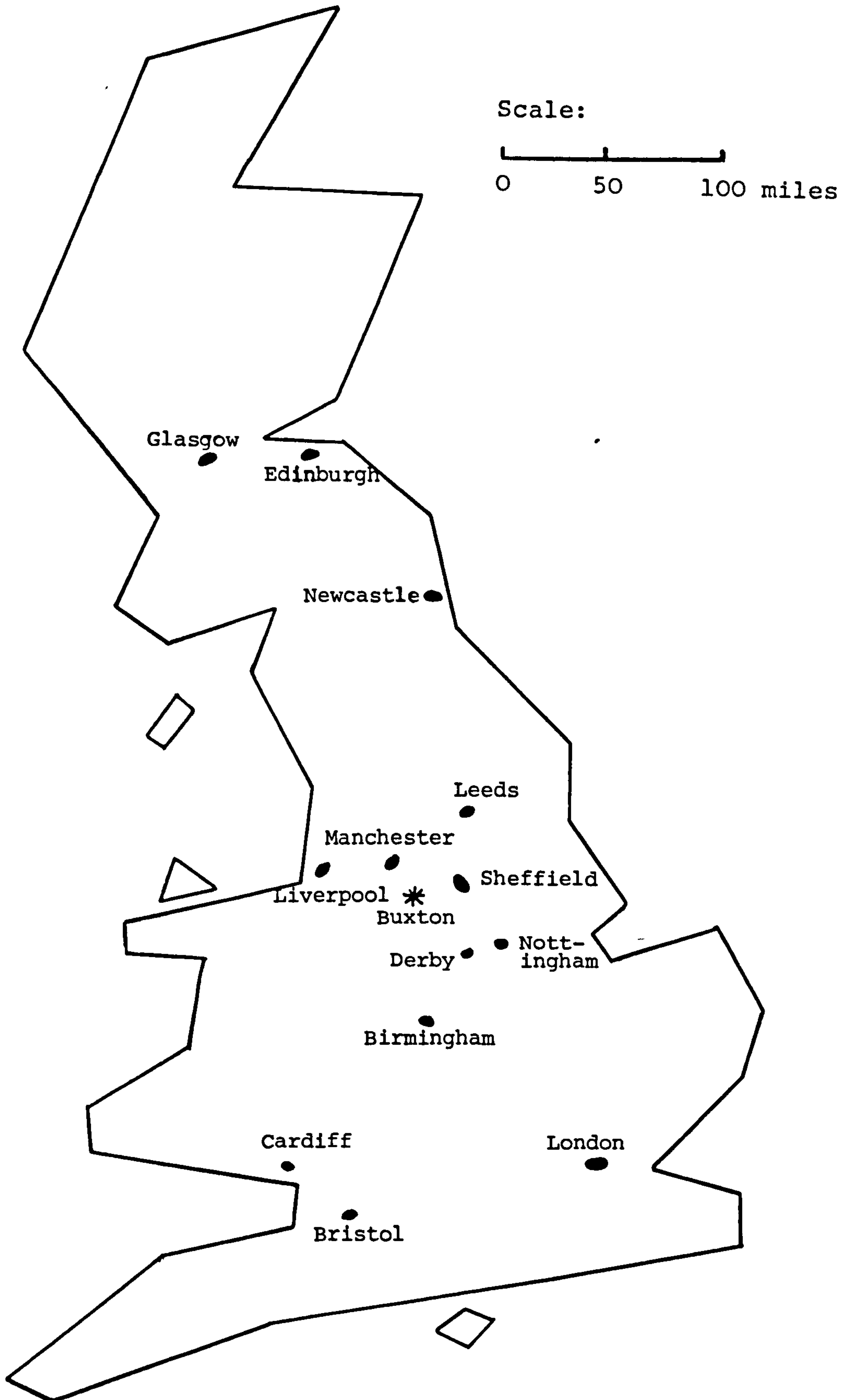


Figure 3.2 - Schematic Relief Map of Great Britain showing Location of Buxton

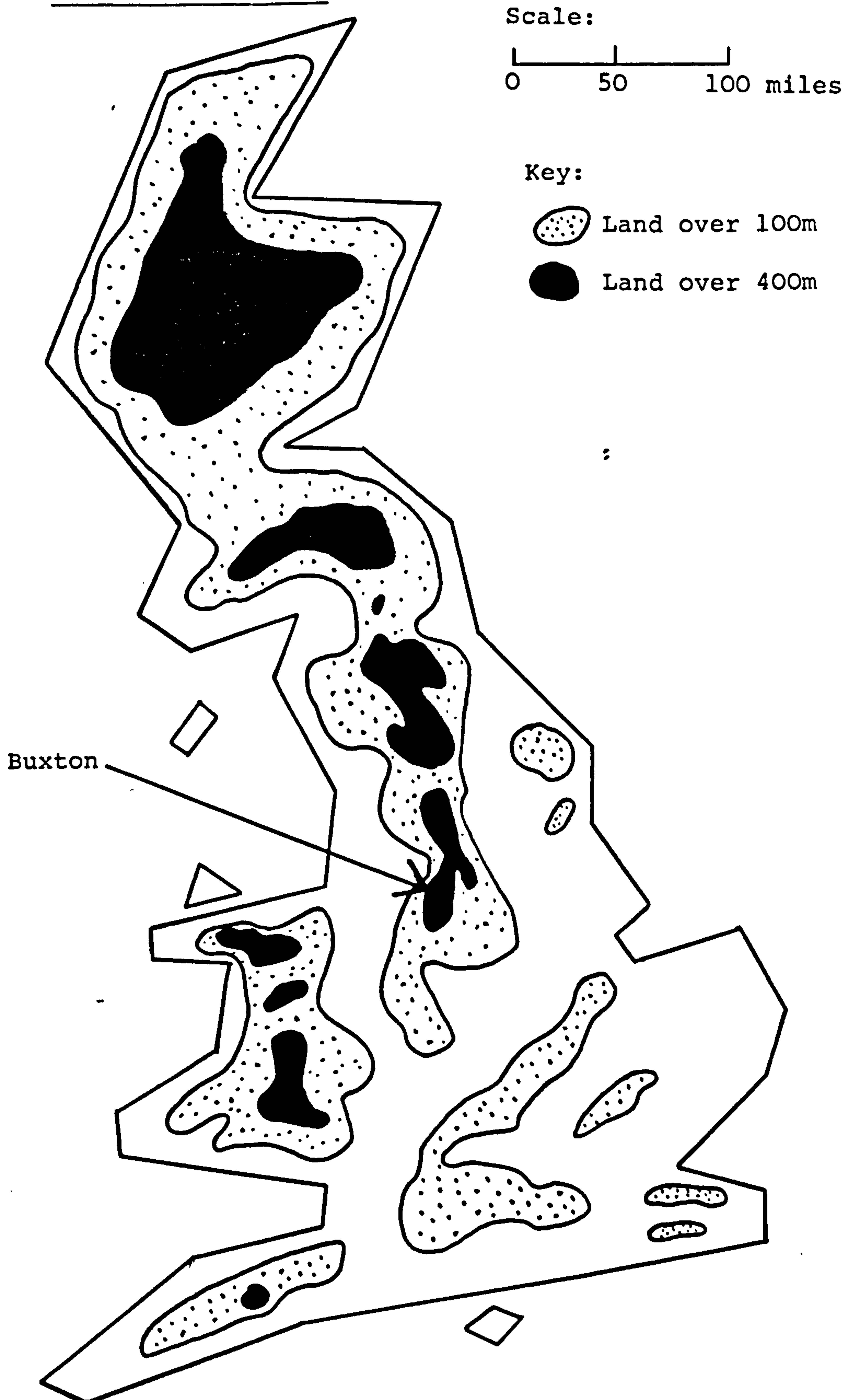




Figure 3.3 - Buxton in relation to the Peak District National Park

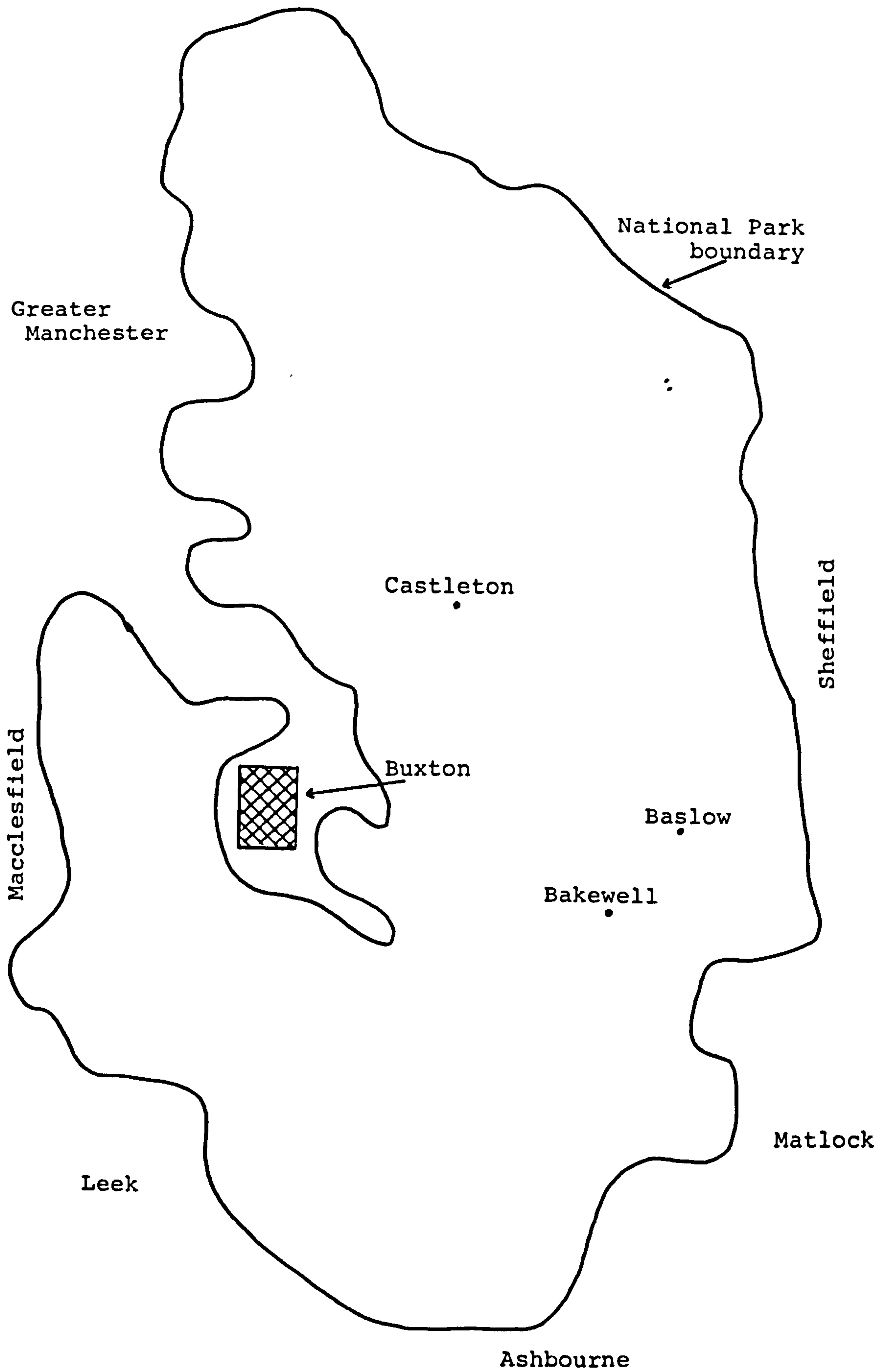
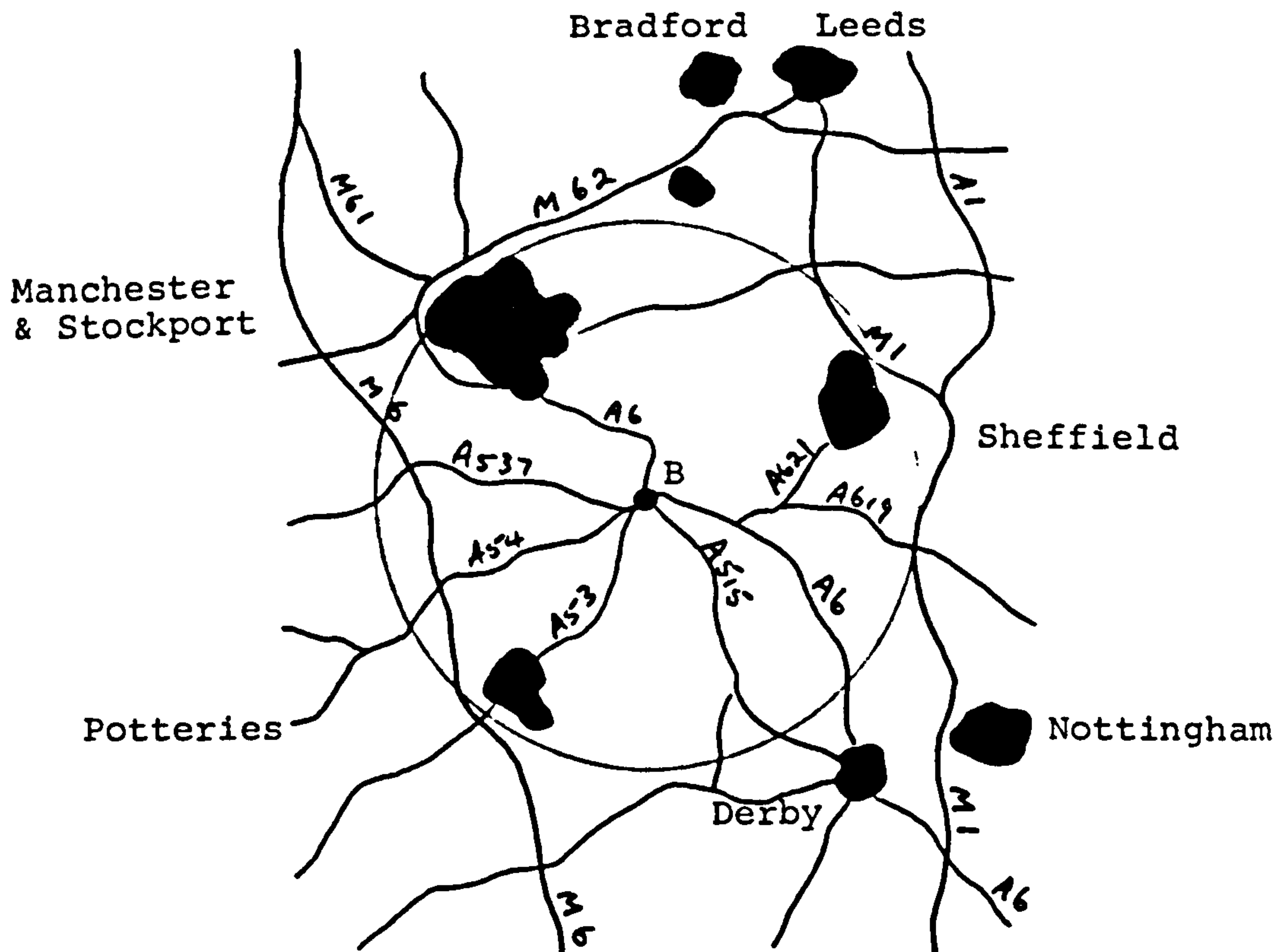


Figure 3.4 - Buxton and Surrounding Road Network



Circle drawn at 25 mile radius from Buxton

Rail services are confined to a service to Manchester through Stockport. Off-peak services run at approximately hourly intervals. The journey between Manchester and Buxton is about 50 minutes duration and between Stockport and Manchester about 40 minutes. There are connections at Stockport or Manchester with direct Inter-City services with London. The rail link to Matlock was closed in 1968.

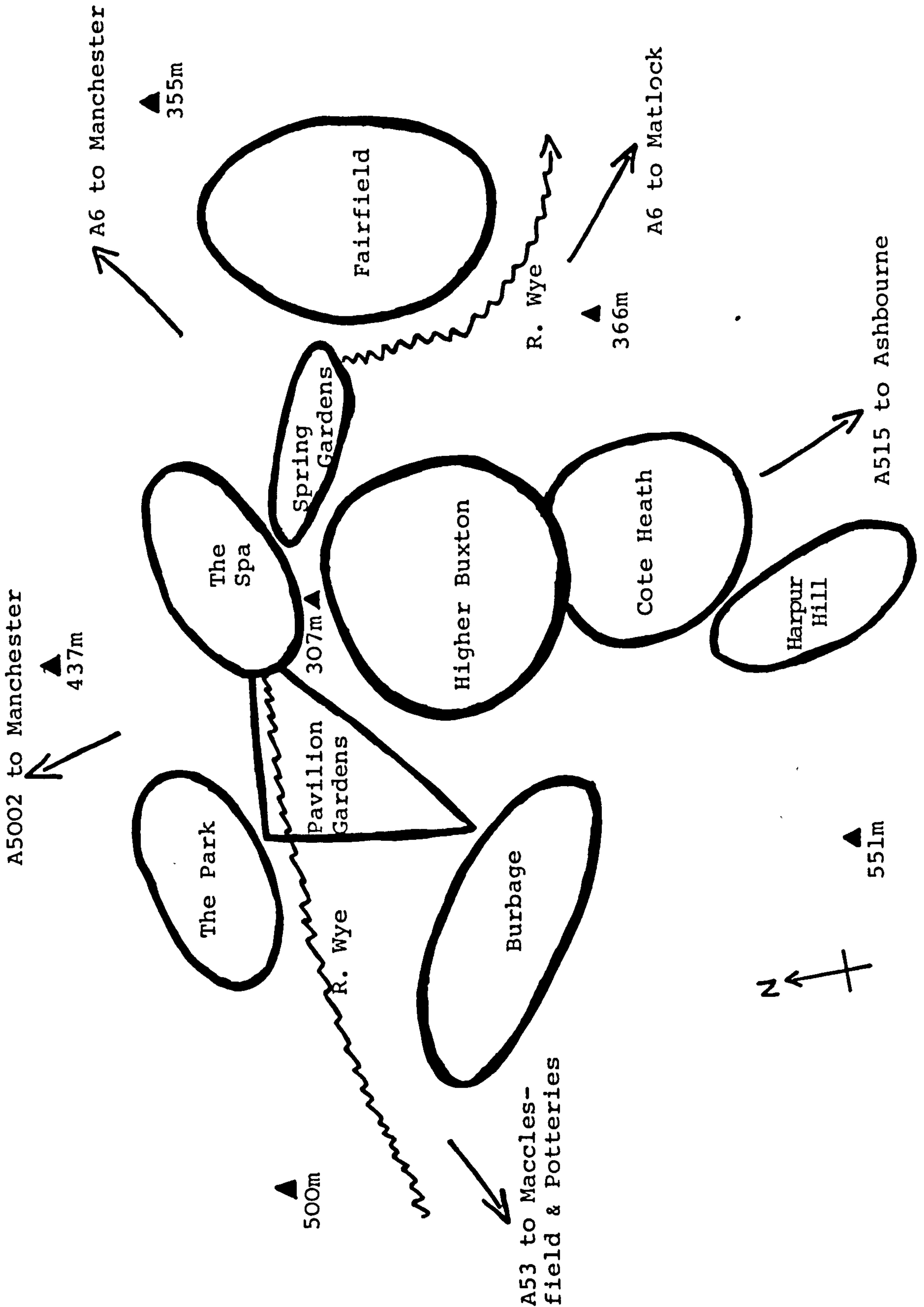
The town is surrounded by the hills and mountains of the Peak District (see Figure 3.2) and as it lies within a basin, it is dominated by these hills and mountains (see Figure 3.5). Most of the land in Buxton is over 300 metres above sea level and most of the built-up areas are at 350 metres with proximate surrounding uplands rising to over 400 metres. The town has 'higher' and 'lower' parts; the oldest parts, (basically the old market town) are located above the relatively newer developments in the valley of the River Wye (see Figure 3.5). These more recent developments are largely the result of Buxton's development as a tourist destination.

The tourist zone of Buxton provides its most distinctive physical characteristics. It includes the 'spa' area and the Pavilion Gardens area which were developed in the 18th and 19th centuries for tourist purposes. They have continued to form the major recreation areas for staying and non-staying visitors. They were located in the valley because of the emergence of the natural mineral springs at this point. Retail establishments, including cafes and restaur-

Figure 3.5 - Simplified representation of Buxton

(Approximate scale: 1 inch = 1/2 mile)

Heights are indicated in metres above sea-level



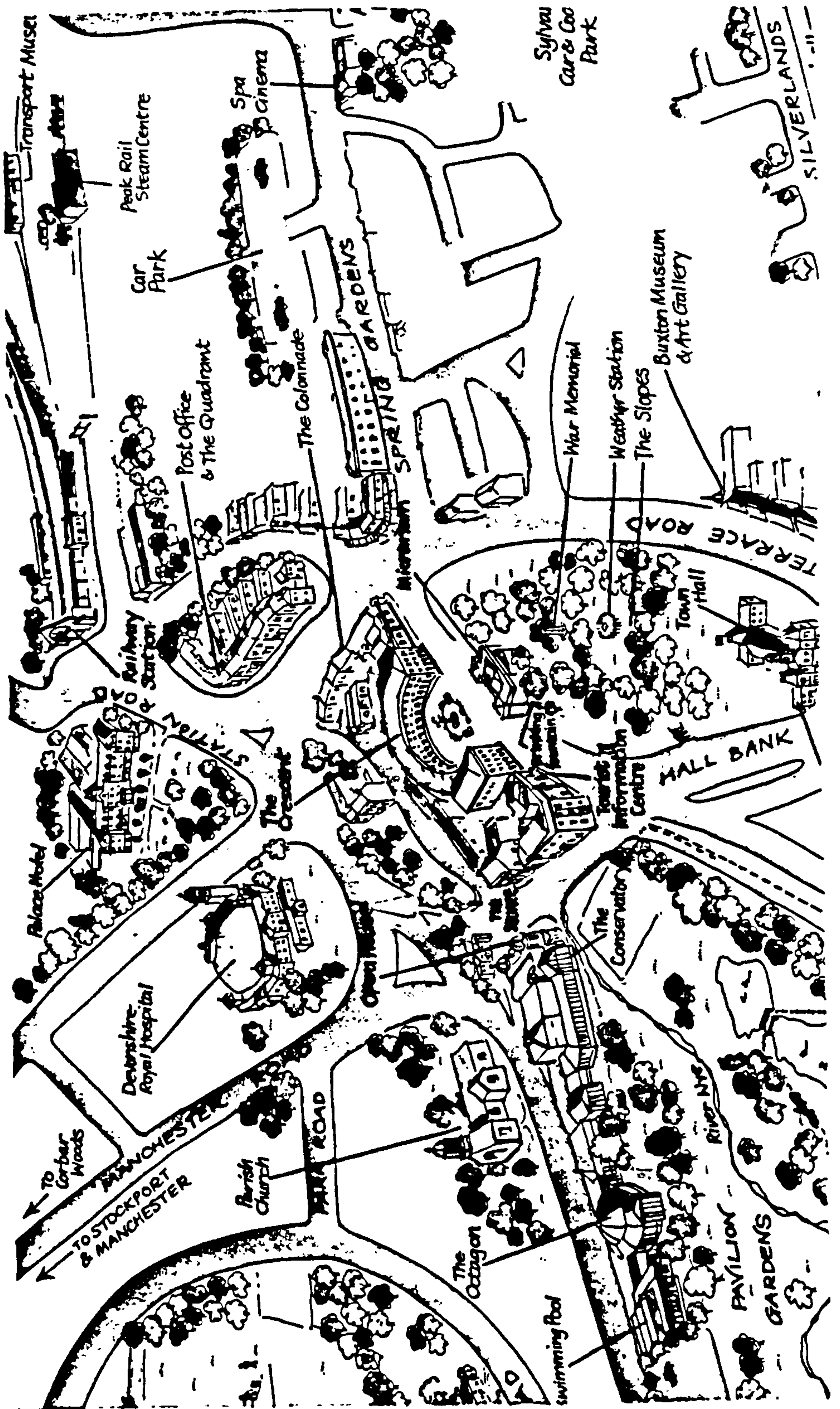


ants, have developed close to this area, especially in the Spring Gardens area. This developed as a shopping area during the late 19th century, replacing the Market Place area of Higher Buxton as the main shopping centre. There has been substantial recent redevelopment in the Spring Gardens area, in the form of a covered shopping precinct. National multiples, such as Marks and Spencer, Woolworth's and W H Smith, are located in Spring Gardens. There is also a shopping development currently being developed in the 'Spa' area: in the old 'Thermal Baths' at the east end of the Crescent (see Figure 3.6). It is in the form of an indoor shopping precinct with specialist and tourist-oriented shops. Retail establishments, similar to these, also exist in the Colonnade and rear-Crescent parts of the 'Spa area' (see Figure 3.6).

Buxton's hotels are mostly in this area too: 12 in the 'Spa' and Pavilion Gardens area and 2 in Burbage, with 2 more in Cote Heath on the A515 road to Ashbourne and London. There is a concentration of boarding and guest houses in this latter area with a smaller number in Burbage and Higher Buxton (see Figure 3.5).

Whereas it may be that the 'Spa' is "incongruously situated at the foot of St Anne's Slope rather than in a more commanding position higher up" (Patmore, 1970), the result has been a reasonably compact tourist area on one level. Recreational, entertainment, shopping, catering, conference facilities and accommodation stock are all within walking

Figure 3.6 - The 'Spa Area' of Buxton  
(from Buxton Town Guide)



distance of each other and form a distinct one-level zone in the town.

There is not a great deal of industrial or commercial development in Buxton. There is some unobtrusive industrial development in the central, Higher Buxton area but otherwise developments are generally confined to industrial estates outside the main built-up areas. There is little office development in the town either, other than that serving local needs. The Quadrant (see Figure 3.6) and part of Spring Gardens have a concentration of professional and banking uses.

Other parts of Buxton are primarily residential. Owner-occupied dwellings dominate but there is also an above average percentage of private rented unfurnished accommodation. Houses are a mixture of large Victorian and Edwardian buildings and terraced housing; recent local authority housing and newer private developments occur further out from the centre (HPBC, 1980).

Part of Buxton centre has been designated a Conservation Area since 1969 and as such, there is a duty on the local authority to "formulate proposals for the preservation and enhancement of such areas" (HPBC, 1985b). It covers the 'Spa' area, Pavilion Gardens, the west part of Spring Gardens, and part of Higher Buxton, especially around Market Place. "The protection and improvement of the historic core of the town is fundamental to the expansion of tourism,

which in turn will contribute towards the overall prosperity of the town" (HPBC, 1981; s. 6.31). Within the Conservation Area there are also approximately 24 "listed buildings".



SECTION 3.2 - POPULATION

The number of persons "currently resident" in Buxton was 19,502 at the last national census (1981): OPCS, 1984b. The age structure and social class of that population are not markedly different from the national picture (see Appendix 3.2 for full details). There was, however, a slightly higher proportion of the population that was of pensionable age (19.5%). The percentage of the population that was in social classes III NM (skilled non-manual) and V (unskilled) was below the national figure but the percentage in class IV (partly skilled) was higher (at 15.3%).

Of the 7,000 plus households in Buxton, at least 26% were pensioner-only households (compared with the national average of 24%).

Many Buxton residents who are in employment are believed to travel to work outside Buxton: about 27% in 1971 (compared with 46% in Glossop in the north west part of the borough) (HPBC, 1980). The inflow of non-Buxton residents into employment in Buxton is much less than the outflow.

The 1981 Census indicates that "manufacturing" is the single most important broad industrial category that Buxton residents are employed in (33.3% of residents). "Other services" are less important at 30.7%. The relative importance of these two industrial categories is the reverse of the national picture and possibly reflects the limited professional and commercial developments in the immediate area,

and the local importance of quarrying and mineral extraction and associated processing industries. The area immediately around Buxton is a major source of high grade limestone but the employment associated with it has been declining. The industrial sector of "distribution and catering" employs a percentage (19%) of Buxton residents that is similar to the national figure. Because this category is not broken down further and tourism-related employment occurs in several of the industries of the Standard Industrial Classification used by the government, it is not possible to determine directly from the Census how many residents of Buxton work in tourism or tourism-related activities.

It is not currently possible, either, to accurately determine the number of persons working in Buxton, resident or not, who are employed in tourism or tourism-related activities. (For problems associated with the two main non-survey methods of estimating tourism employment, see Vaughan, 1986b).

## SECTION 3.3 - TOURISM

### 3.3.1 - Background

Buxton has had a long history as a tourist destination. Its present-day distinctive man-made characteristics are a consequence of its development as a tourist destination (see Appendix 3.3) and are the focus of current tourist attention.

As a Spa centre, Buxton along with Bath was probably one of the earliest tourist areas in Britain, with evidence of visits and buildings related to the mineral springs dating from at least the 16th century (Lennard, 1931). Unlike many other spas, however, Buxton remained essentially a small village until the latter part of the 19th century and the arrival of the railway in 1863-64. (Patmore, 1970. See also: Marchington, 1961; Hall, 1984; Langham and Wells, 1986).

(In 1801 Buxton had a population of only 760 compared with Bath's 33,196 and Harrogate's 1,195). The late 19th century was a period of considerable tourist activity in Buxton.

The 20th century has witnessed the decline of spas in Britain as tourist attractions and spa towns have sought other tourist attractions and/or other roles.

It is likely, however, that Buxton remains a significant centre for tourists and excursionists and that the activities of both continue to be important for the economy and society of Buxton. There is, to date, no clear evidence on these

matters however; there exists no detailed comprehensive information about visitor numbers or characteristics and estimates of impact are limited in scope and methodology. There is also only limited and dated information about the accommodation stock in Buxton. Much of the available information is associated with work undertaken for the structure plans of both Derbyshire County Council and the Peak Park Joint Planning Board. Surveys of both accommodation and visitors in the Peak Park area were undertaken prior to the publication of these plans (1974-78). The survey of visitors to the Peak Park has been updated and is due to be published in 1988. The 1970s surveys do not provide, in a published form, much information relating to Buxton but to larger areas and, of course, are now dated. There are estimates of tourism employment in Buxton in part based on these surveys, in the Buxton Plan Report of Survey (HPBC, 1980). Other estimates include those of the regional tourist boards; they relate to areas larger than Buxton - usually the High Peak - and include only accommodation units registered with them. Expenditure and visitor nights estimates are often estimated on a basis pro rata with accommodation stock (ETB, 1980); it is not clear how other estimates have been derived (East Midlands Tourist Board, 1981. Inbucon/AIC Management Consultants, 1975). Some of these tourist matters are being investigated during 1987-88 by bodies such as the borough council and tourist board, but there remains for the moment only limited information about the reality of tourism in Buxton.



### 3.3.2 - Attractions and Amenities

Buxton is promoted as a tourist destination within the context of the Peak District (see Appendix 3.4). This is an area of considerable natural beauty which is a centre for both active and passive recreation. The Peak District is a major recreational area for the population of the surrounding urban areas and it is also accessible from London and the South-East of England on a day-visit basis. Most visits to the Peak District are day visits (94% of visits: Peak Park Joint Planning Board, 1982a) and the majority of visitors, both staying and day, participate in leisure motoring, picnicking, visiting attractions and watching others following more active recreational pursuits. Buxton, although not in the Park itself, is possibly the most popular "recreational stop" in the area (HPBC, 1980). Other visitors, probably a minority, participate in active recreation; opportunities in the Peak District are considerable and include hiking, climbing, caving, fishing and riding.

Many local authorities within or adjoining the Peak Park, including urban areas such as Sheffield and Manchester, make use of the Peak as an attraction of their areas.

Consequently there is no one body with an overall responsibility for attracting visitors (day or staying) to the Peak District and there is a view (see Appendix 3.5) that Peak marketing efforts are overlapping, diffuse and ineffective. Some progress is being made, however, towards some joint publications and activities.

The main promotional tool for Buxton is a brochure published by the High Peak Borough Council: 'Peak District Holidays' (see Appendix 3.4) and is evidently concerned with tourist accommodation within the borough, rather than in Buxton in particular or elsewhere in the Peak District. Promotion of Buxton is largely undertaken by the borough council though there has been an (unsuccessful) attempt to develop a Joint Marketing Bureau (with private enterprise and local authority financial contributions.) Further input arises from the Buxton and Peak District Hoteliers Association and the Buxton and District Tourist Association (established in 1985). These are voluntary trade associations and their financial strength is limited; they also seek to act as pressure groups. The High Peak borough lies within the sphere of interest of two regional tourist boards: the North West and the East Midlands. As such, it is promoted by both in regional publications (though applications for section 4 grants, for instance, are handled only by the latter board).

Amongst the attractions of the area are the "Well Dressings": ceremonies and carnivals which have a long history as a form of thanksgiving for the supply of water in the area. Financial support for the Buxton Well Dressings was, however, withdrawn by the borough council in 1985.

There are few significant ancient monuments in the area though there is a number of stately homes in the Park and in Cheshire, which may well have drawing power. Most of these stately homes remain without added amenities (other

than parking, catering and shop) and the appeal lies very much in the house and gardens.

There are few major attractions in Buxton itself that have a primary drawing power. Its attraction probably lies in part in its location both as a centre for Peak District touring and in its own right as a 'pleasant town' in a rural setting. Additionally, the attraction possibly arises from its unspoilt and uncommercialised nature, its quiet 'refined' ethos and its pleasant buildings and layout. Whether tourists in Buxton stay there because of Buxton itself or because of the Peak District is not known, neither is the attraction of Buxton itself (see Appendix 3.6 for results of a limited visitor survey; it is an unsatisfactory survey in many respects but it points to the draw of the Peak rather than of Buxton).

The Crescent (1780-84) in Buxton is occupied by a hotel and offices of the county council but the Assembly Room has been restored and is accessible as part of the public library (see Figure 3.6). The Natural Baths (1852) remain closed and unused except for a small part devoted to the Tourist Information Centre, and to the capping of the spring water prior to its bottling elsewhere in Buxton (the water is currently bottled and marketed by Perrier). There are plans for the redevelopment of the Natural Baths as a 'Spa Heritage Centre' which could become a significant tourist draw.

The Thermal Baths (1851-53) at the opposite end of the Crescent have been redeveloped as a small precinct of

specialist and tourist shops. It retains an historical interest through incorporation of original materials and floor plan and a reconstructed 'bath scene' at a central point.

The Pump Room (1894) in the Crescent was originally a venue for drinking the waters and for socialising. In more recent times it has served as the Tourist Information Centre whilst retaining public access to the spring water in the original setting. Since 1981 the building has been used as a privately-owned 'Micrarium'. This is an unusual exhibition of "nature under the microscope" which attracts about 40,000 visitors a year (Carter, 1987). The essential character of the Pump Room is now lost because of the layout of microscopes and exhibition and access to the building is limited to those willing to pay the Micrarium's admission charge.

The Pavilion Gardens (1871-79) - parkland, ornamental gardens, play areas, boating lakes - is a major recreational and visitor area. It also includes in one linear walk-through complex, a conservatory, a cafeteria, restaurant and coffee shop and the Octagon (1876-77) used for concerts, conferences, dances and exhibitions. At one end of this complex is the borough swimming pool (1972) which is filled with spring water, and at the other is the Opera House (1903) (see Figure 3.6).

Further natural attractions in 'central' Buxton are Poole's Cavern which lies within Buxton Country Park (at Burbage).



The cavern has been an 'attraction' since Victorian times at least, though the County Park was opened only in 1977.

Other attractions include the Peak Rail Steam Centre. This is run by a railway preservation society which seeks to re-open the Buxton-Matlock line and also currently runs steam rides during the summer. Between 1982 and 1984 there was also a privately-owned Transport Museum close to the Steam Centre (and the present railway station).

'Events' elsewhere in the Peak District may create a demand for accommodation in Buxton. The Hayfield Jazz Festival, for instance, is a significant event in the national jazz calendar but is held in a village that cannot accommodate all visitors (see Gratton and Taylor, 1986). Similarly, Glossop's Victorian Weekend.

Entertainment facilities in Buxton have been reduced with the closure of the only cinema in 1986. Apart from the Octagon, the Opera House presents a programme of live performances throughout most of the year. This programme is extremely varied and includes symphony concerts, drama, musicals, folk, jazz, brass bands and comedy presented by professional and amateur groups, both local and national. The theatre is not a repertory one and events are often only one-night bookings and rarely extend beyond a week. There is no 'summer show' of the sort that many seaside resorts offer. The operas and some of the other events of the Buxton Festival (see Chapter Four) are held in the Opera House during July and August. (For further discussion of entertainment associated with tourism in Buxton

in the past, see Appendix 3.7 and McCoola, 1984).

An unsuccessful attempt was made during 1979-80 to obtain a gaming licence for the Pavilion Gardens to make it the first local authority owned casino.

### 3.3.3 - Conferences

The Pavilion Gardens complex, including the Opera House and the Octagon, is also promoted as a conference venue. The Octagon has a capacity of 1,000 delegates and the Paxton Suite (in the Pavilion Gardens complex) a capacity of 300. The Opera House has seating capacity of just under 1,000. Some of Buxton's hotels also offer conference facilities. The borough council in its district plan 'report of survey' (HPBC, 1980) cast some doubt on whether there was sufficient and appropriate accommodation in Buxton to match the full potential of the Pavilion Gardens conference complex. Nonetheless, Buxton has been attracting conferences since the 1920s at least; in 1979 a Buxton and District Conference Association was formed to seek out conferences rather than respond to requests. 'High-profile' conferences held in recent years have included the SDP in 1984 and the Conservative Party Central Committee in 1988. The ability to hold large trade exhibitions is limited but in 1983 and 1985 the Institute of Quarry Management held a trade exhibition in Hillhead Quarry. This attracted about 6,000 visitors in 1985 (June). How many conferences and/or business tourists Buxton attracts is not known, though

it is believed to be of considerable significance in the town, (Roberts, 1987; Allman, 1987) not least in extending the season (HPBC, 1981, Section 8.46).

#### 3.3.4 - Accommodation

The accommodation stock in Buxton comprises approximately 16 hotels and over twice as many guest houses and 'bed and breakfast' establishments (HPBC, 1986c). This information is drawn largely (but not entirely) from the accommodation list published by the Tourism and Leisure Department of the borough council. This is not necessarily complete, since inclusion on the list is voluntary and 'by request'. Comparisons over time, based on accommodation lists, may therefore not be valid but undoubtedly the number of hotels has fallen. During 1973, for instance, when the borough council sought to demolish the Spa Hotel and redevelop as old people's homes, it was stated that about 14 hotels had closed during the previous 20 years and that there were now probably too many hotels in Buxton (Walter, 1987). By 1984, however, planning permission was not granted for change of use of the Egerton Hotel to a home for the elderly and disabled, as it was contrary to the council's policy. It was believed that the loss of such centrally-located accommodation would hamper the town's drive for tourists, especially conferences (Buxton Advertiser, 15 November 1984). The Buxton local plan 'report of survey' (HPBC, 1980) assumed that there would be an increased demand for serviced accommodation in Buxton and recommended the

identification of sites for further hotel development and also a favourable consideration of conversions to self-catering accommodation.

Currently there are two three-star hotels, two two-star, one one-star and five listed hotels and the bedspace total is approximately 1,200.

The largest of the existing hotels is the Palace (1868) which has 122 bedrooms, all with en-suite facilities. It is currently graded three-star (AA). The only other three-star hotel in the town is smaller - at 42 rooms. There are two larger hotels - with 87 rooms and 75 rooms respectively but not all have en-suite facilities. The average size of the remaining hotels is 22 bedrooms. In total, less than 30% of all hotel bedrooms in Buxton have en-suite facilities.

The boarding and guest house sector of Buxton contributes approximately 430 bedspaces and only about 3% of rooms have en-suite facilities. Eight of the establishments are AA/RAC listed. There is further limited accommodation in the form of self-catering, camping and caravan sites. This form of accommodation is limited within Buxton itself and is mostly found within the National Park.

Most visitors to the Peak District are believed to use non-serviced accommodation of this sort: 61% of person nights spent by visitors to the Peak District were in caravans and tents (PPJPB, 1974) and about 84% of that 'accommodation' is inside the Park.



Visitors to the Peak District who seek serviced accommodation are most likely to find it outside the Park in centres such as Buxton and Matlock: 71% of serviced accommodation (bed-spaces) used by visitors to the Peak District is outside the Park. Buxton serves as a major source of serviced accommodation for Peak visitors (PPJPB, 1974, 1978; DCC, 1977a); over 40% of visitor nights spent in serviced accommodation in the Peak District were spent in Buxton, compared with 25% in Matlock (DCC, 1977a). It is widely acknowledged that visitors staying in serviced accommodation usually have a greater economic impact on the destination than do other categories of visitor (HPBC, 1981, Section 8.47; PPJPB, 1974, Chapter 12; Vaughan, 1986a). In this respect, therefore, Buxton seems well placed. Much of the demand is for short stays: 60% of visitor parties in serviced accommodation stayed three nights or less and only 10% stayed more than seven nights (PPJPB, 1974, Section 12.11). Those in non-serviced accommodation were likely to stay longer.

Without further investigation, it is impossible to indicate the characteristics of Buxton's visitors; Buxton is not well placed for the more informal type of visitor who visits the Peak District for hiking, climbing or caving. The opportunity to participate in these requires the visitor to travel out from Buxton and such visitors are perhaps most likely to seek unserviced or non-hotel accommodation. It is a reasonable assumption that Buxton currently provides for the visitor who is more concerned with sight-seeing, visiting attractions and leisure-motoring. It may be that

the demand from this market segment will grow less rapidly than that from the former, in the future.

There is considerable pressure of visitor numbers on the National Park and the policy of both the Park Planning Board and Derbyshire County Council is to encourage developments outside the Park in order to relieve pressures for both accommodation and recreation (PPJPB, 1978; DCC, 1980). A significant increase in accommodation within the Park itself is not foreseen.

### 3.3.5 - Policy

Both borough and county councils consider that tourism is of significance to Buxton and that Buxton is an important generator of tourism. Tourism in Buxton is considered in the Derbyshire Structure Plan, for instance, to be "an important industry which provides substantial contribution to the local economy" and creates a great number of local jobs (DCC, 1977b, Chapter 10). It is an industry that will be "maintained and developed" (DCC, 1977b, Chapter 18).

The Peak Park Joint Planning Board in its 'National Park Plan', considered that the development of Buxton as a major centre for staying visitors should be encouraged (PPJPB, 1978, Chapter 8).

High Peak Borough Council in its draft local plan for Buxton, recognised a need to provide facilities in the town for an increasing number of day-trippers and tourists (HPBC, 1981, S 2.26, 2.28 and 2.29). This draft local plan

contained the view that apart from any function Buxton might have as an accommodation centre for the Peak District, it had its own drawing power and particular mention was made of Buxton Festival. This was "expected to generate demand for all such (tourist) services through increasing public awareness of Buxton as a major resort" (HPBC, 1981, S 2.29). It was considered in the draft plan that "tourist-related employment may be up to 20% of the total employed in peak summer months, and its importance to the town cannot be denied. Tourism as a whole has been encouraged in the past, and will continue to be" (S 2.9).

The importance of tourism in Buxton and of Buxton to tourism in Derbyshire and the Peak is confirmed by the East Midlands Tourist Board (EMTB, 1981), and by consultants such as Cullen (1975) and Inbucon/AIC (1975).

The above remain the definitive statements to date. High Peak borough council is currently drafting an Economic Development Strategy and it is envisaged that this will reflect the significance of tourism in the borough and in Buxton in particular (Jarratt, 1987). Tourism is now the concern of the council's 'Development' subcommittee rather than of the Amenities Committee, reflecting an increased conviction of its economic role and potential.

Council policy with respect to tourism was not very sympathetic for some time prior to the formation of HPBC (Allman, 1987; Walter, 1987). The implicit view was that future prosperity was more likely to lie with other forms

of industry and tourism was neglected. Shortly after local government reorganisation, a post of Resort and Activities Manager was created which included responsibility for promoting and developing tourism in Buxton. In 1978 a Tourism and Leisure Department was created out of several others. Between 1980 and 1983, however, the post of Tourism and Leisure Officer was not filled and the department was directly managed by the Chief Executive. There had also been a Marketing and Publicity Officer and this post also remained unfilled. The Chairman of the Saga Group (owners of the Palace Hotel) was reported as saying, at this time, that "Buxton is a prime example of how not to run a resort" (Buxton Advertiser, 6 May 1982). The amount set aside by the council for the promotion and development of tourism had fallen from £65,000 to £45,000 for 1982-83.

The Tourism and Leisure Officer in post between 1983-86 reported directly to the Chief Executive. Subsequently, Tourism and Leisure have been separated and a Tourism Officer, appointed in 1987. There has also been a Tourism Information Officer and supporting staff based at the Tourism Information Centre in Buxton for a number of years.



SECTION 3.4 - CONCLUSION

Buxton has been a tourist destination for longer than most places in Britain. It retains the air and characteristics of a resort, it continues to attract tourists and has not moved to perform any significantly different role that might dominate or conflict with tourism developments. It is not clear whether staying visitors in Buxton are there primarily because of some attraction(s) in the town which have drawing power either alone or in combination with other attractions outside Buxton. It is likely, however, that the main purpose of tourists in Buxton is to visit places around Buxton. It would seem that Buxton Festival could be one of the few primary tourist resources of Buxton; a resource of the town that serves in itself to draw tourists. Buxton has been a relatively 'quiet' and 'genteel' resort and as such, may have an inherent attraction for 'opera tourists'. Not all of its amenities, however, are necessarily suitably geared up to an influx of arts-consuming tourists. There may have been, until recently, a gap, for instance, in the number and/or quality of eating and drinking places or specialist shops. Developments, are, however, occurring to reinforce and update the tourist dimension of Buxton and strengthen the range and quality of supporting amenities for tourists who are drawn by attractions either in or outside Buxton itself.

CHAPTER FOUR

BUXTON FESTIVAL

The objective of this chapter is to consider the Buxton Festival and, in particular, its tourism dimension. This will necessitate an investigation of the purpose of the Festival, the product offered, the audiences aimed for and the ways in which those audiences are sought and the product distributed. The chapter also provides the context for the audience analysis in Chapter Five.

SECTION 4.1 - OBJECTIVES AND PRODUCT

Buxton Festival is an annual festival of the arts which is organised by Buxton Arts Festival Ltd (BAFL). The Festival company is a registered charity and a company limited by guarantee. A formal statement of the activity of the company is "to promote, maintain, improve and advance education, particularly by the production of educational plays and the encouragement of the arts, including the arts of drama, ballet, music, singing, literature and painting". (Directors' report for the period ending 31 August 1979). This statement has remained unchanged except for the late addition of 'opera' in 1985. These activities have found their expression in an annual arts festival, the first of which was in 1979. The company was established to organise such a festival and it has confined itself very much to that activity (see 'Buxton Festival: chronological overview in Appendix 4.1).

The Festival developed from an initial conception of an opera festival but this had widened to an arts festival with an opera core at least a year before the first Festival was held (Fraser, 1985). Initial plans set out in March 1977, in a discussion paper 'Opera at Buxton', envisaged an "annual Festival of Opera of international standard. The Festival is to operate on the same artistic level as such major British Festivals as Edinburgh, Aldeburgh and Bath". A statement of Buxton's potential



which accompanied a BAFL request to the British Tourist Authority for financial assistance (9 August 1978) referred to Buxton becoming "the Salzburg of England". Clearly, sights were being set high. (For the importance of opera within Buxton Festival, see Appendix 4.2).

A distinguishing characteristic of Buxton Festival is that the Festival company itself produces a large part of the product and, in particular, the opera core. It does not 'hire-in' the productions of others but is an opera production company. The operas produced are limited to those in the Festival and have varied in number of productions and performances over the years, though have not exceeded two productions per Festival or seven performances of any one production. (See 'Buxton Festival: a chronological overview' in Appendix 4.1 and Table 4.1). Much of the rest of the Festival programme such as concerts, recitals, revue and drama, is 'bought-in'. (See Appendix 4.3 for detail of range of events in 1979 and 1986). The Festival has a thematic approach and it is intended that most of these other events should fall within the theme.

The Festival theme has been distinctive (see Table 4.1 for themes of each year). The initial intention, as indicated in the programme of events of 'the first Buxton Festival' was to present Festivals that "examined the influence of a writer on the visual and performing arts of his time"; the core of this theme would be the operas. That particular approach continues to underlie the

TABLE 4.1 - Operas Produced at Buxton Festivals, 1979-87

Year	Festival Theme	Opera	Composer	Number of Performances
1979	Walter Scott	Lucia di Lammermoor	Donizetti	6
1980	Shakespeare	Hamlet Beatrice and Benedict	Thomas Berlioz	6 6
1981	Garrick	Il Matrimonio Segreto	Cimarosa	6
1982	Kodaly Centenary	Hary Janos	Kodaly	7
1983	Boccaccio's Decameron	Griseida La Colombe	Vivaldi Gounod	5 5
1984	The Greek Revival	Medea Jason	Cherubini Cavalli	5 5
1985	Commedia dell' Arte	La Buona Figliola Il Filosofo di Campagna	Piccinni Galuppi	6 4
1986	Arthurian Legend	King Arthur Arlo dante	Purcell Handel	6 4
1987	Spain	L'Occasione fa il Ladro Il Pigmalione Don Quixote in Sierra Morena	Rossini (Donizetti) Conti	6 4

Source: Festival booking brochures and programme books

Festival company's productions even though the 'influence of a writer' has not always been the theme. The only year in which an opera was produced that did not relate to the year's theme was 1987: the Rossini/Donizetti double-bill. (Financial restrictions forced this decision: Fraser, 1987a). Each Festival has also generally succeeded in presenting the greater part of its total programme as a coherent whole relating to a theme. Most non-opera components are not bought and presented in 'off-the-peg' versions but outside companies usually tailor programmes to the theme. Orchestral concerts, and instrumental and song recitals have included, in whole or in part, pieces that relate to the theme, whereas talks, readings, films, exhibitions and seminars have usually been integral parts of each year's thematic programme. Drama and revue have been less frequently or obviously linked to the theme. There is a small number of other events which it is not attempted to relate to the theme at all: jazz, craft and book fairs, choral communion, organ recitals, literary lunch and so on. See Appendix 4.3 for detail of events in the 1979 and 1986 Festivals as instances of the theme. The operas performed by the company are those which have rarely, if ever, been professionally staged before in Britain (see later section this chapter: 4.3.1). The operas chosen do not belong to a common school or era. They have ranged from seventeenth to twentieth century operas and from English composers to Hungarian, though

numerically there has been a predominance of eighteenth and nineteenth century Italian and French works (see Table 4.2) Nine of the sixteen operas (up to and including 1987) had their first performances before 1800 and seven of those nine may be considered to be by Italian composers. Twelve of the sixteen had first performances or were composed before 1850.

The operas produced in any one year have owed more to the financial situation of the Festival (see Appendix 4.4: financial overview) than to a long-term developmental plan. There was an initial desire to present unknown operas but mostly of the nineteenth century rather than earlier (Fraser, 1987b). The first opera 'Lucia' was not particularly unknown but was chosen because of its ability to generate interest and because it did fit well with the thematic philosophy. Plans for the 1980 Festival had been formulated before the 1979 Festival (board minutes: 21 May and 21 June 1979), but nothing definite had been determined for Festivals beyond that, other than a number of possibilities within the overall philosophy. The artistic director, in a short paper prepared for the Buxton Festival Society in 1983, confirmed that "the development of the Festival has been one of evolution through a pragmatic response to circumstances and not the application of predetermined philosophy; although the hope has been that the evolutionary process has given rise to an organisation with a distinct identity and sense of purpose" (BAFL, 1983).



TABLE 4.2 - Buxton Festival Operas : Composer and First Performance

Year of opera performance at Buxton	Composer	Dates	Composer's native country or domicile	First performance of opera
1984	Cavalli	1602-1676	Italy	1691
1986	Purcell	1659-1695	England	1735
1983	Vivaldi	1678-1741	Italy	1719
1987	Conti	1681-1732	Italy/Austria	1735
1986	Handel	1685-1759	Germany/England	1754
1985	Galuppi	1706-1785	Italy	1760
1985	Piccinni	1728-1800	Italy	1792
1981	Cimarosa	1749-1801	Italy	1797
1984	Cherubini	1760-1842	Italy/France	1812
1987	Rossini	1792-1868	Italy	1835
1979	Donizetti	1797-1848	Italy	1862
1987				1868
1980	Berlioz	1803-1869	France	1860
1980	Thomas	1811-1896	France	1862
1983	Gounod	1818-1893	France	1868
1982	Kodaly	1882-1967	Hungary	1926

\* composed in 1816

Source: Festival booking brochures and programme books

The survival of the Festival from one year to the next has occasionally been in doubt and the level of funding from one year to the next has never been certain (see 'chronological overview' in Appendix 4.1). The budgets for the Festival have been reduced from the peak of 1980. Opera expenditure was £178,000 in 1980, £68,000 in 1981 and just under £98,000 in 1986 (see Appendix 4.2 'opera in the Buxton Festival'). Consequently the company has chosen operas after 1980 which usually require only a small orchestra and little or no chorus. This is reflected in the predominance of early works after 1980. There is undoubtedly a desire on the part of the company to produce a wider repertoire of unknown operas (Fraser, 1985). The unpredictability of each season's funding has often meant that the programme for any one year has not been confirmed until about March of that same year. It has not been clear, therefore, what opera(s) could be produced until then (see Appendix 4.1: 'chronological overview').

The commitment to a thematic Festival based on lesser known operas remains, as confirmed, for instance, in the report of the Marketing Strategy Working Group (MSWG) received and approved by the board of directors on 9 July 1987.

The company considers that its opera product is unique not only because the operas themselves have been rarely

performed but also because of the totality of the product that takes in the other related Festival events and extends to the physical surroundings (Fraser, 1985; Hunter, 1986). "The justification for our existence is doing something that cannot be seen anywhere else in a unique setting" (A Hose, Sunday Times, August 1981). The product includes the geographical setting and architectural features of Buxton itself. Buxton is virtually surrounded by the Peak District National Park with many consequent opportunities for recreation activities. The town is a small Georgian spa town with well-preserved Crescent, Assembly Rooms, and Pump Room, and close by are a number of major 'historic houses' including Chatsworth.

Particular significance is attached to the 'drawing power' of the theatre where the operas are staged: the Opera House in Buxton. This theatre, designed by Frank Matcham, was built in 1903 and is a grade 2 listed building; after years of neglect and use as a cinema, it was refurbished and was re-opened as a live theatre by the first Buxton Festival in 1979 (McCoola, 1984). It has just under 1,000 seats and is probably the only theatre outside the main urban areas of Britain that is capable of staging 'grand opera'. Its stage, for instance, is larger than that of Sadler's Wells Theatre, London and the orchestra pit can accommodate up to seventy players. The consultants' report, in 1977, on the feasibility of

refurbishing and re-opening the Opera House had commented favourably on the acoustics of the building, arising from its 'compact nature' (Arup Associates, 1977). The Opera House auditorium is small and compact, providing for good vision and sound. The acoustic qualities were confirmed by a Cambridge University investigation in 1983, to be similar to those of four major opera houses in the UK: Royal Opera House, Coliseum (London), Leeds Grand and Glasgow Royal. The report especially reported on a "sense of intimacy" that resulted from the acoustic qualities (M Barron, 1984). Notwithstanding all of this, the theatre's storage facilities, in particular, are not adequate and create problems for the Festival Company (Head, 1986a).

A further distinctive feature of the company's activities is the production of a children's opera during every Festival (see Table 4.3). No attempt has usually been made to ensure that this falls within the theme, though the 1986 opera, 'Sir Gawain', did do so. The operas are aimed at a junior audience and have usually involved a large number of local children in the productions. The productions have usually been by contemporary composers rather than unknown eighteenth and nineteenth century productions. There has always been professional direction and technical support, a number of professional singers in principal roles and a semi-professional orchestra. There has been a move during 1985 and 1986 to reduce the



TABLE 4.3 - Children's Operas at Buxton Festival  
1979-87

Year of performance at Buxton	Opera	Composer
1979	The Two Fiddlers	Maxwell Davies
1980	Cinderella	Maxwell Davies
1981	Let's Make an Opera	Britten
1982	Nightingale	Strouse
1983	James and the Giant Peach	Chappell
1984	Robin Hood	Kaye
1985	David and Goliath	Reade
1986	Sir Gawain and the Green Knight	Blackford
1987	Master Peter's Puppet Show	de Falla

Source: Festival booking brochures and programme books

professional singer involvement and to develop an amateur youth element in the orchestra. There has remained a need for professional in-fill in the orchestra, however. The continuation of the children's opera in its present form has been in some doubt given the financial problems of the company (Head, 1986b). The ending of a firm's five-year major sponsorship of the children's operas after the 1986 Festival meant that during the 1987 Festival only a short, small-scale opera was produced but was preceded by a short workshop/introduction to the opera; it had one professional singer in the cast. A co-production with the City of Birmingham Touring Opera is planned for 1988. The children's operas have been considered to be of significance by the Festival company, not least because of the educational and developmental influences and links with the local community. The first two children's operas were co-productions with the Royal Opera House and 'James and the Giant Peach' (1983) and 'Robin Hood' (1984) were both premiered at Buxton, the latter having been commissioned by the Festival company (letter from N W Arts, 27 January 1983).

Buxton Festival is therefore an opera-based arts festival, most of the events of which are linked by a common theme. There was, in the early years, an intent to hold an opera-based Festival that would succeed in attracting an international audience and which would eventually last six weeks (see, for instance, early papers such as 'Opera at Buxton', 1977; 'Buxton Festival Opera', 1978;

'Buxton Festival: a major sponsorship opportunity', 1978).

A Festival of such duration has not been achieved and there is a view that the opera product may no longer be justifiably claimed to be of the highest international standard (Milnes, 1987) (see Appendix 4.12 for reviews of 1986 operas). The Marketing Strategy Working Group of the Festival company concluded, in 1987, that there had been "a reduction in artistic standards ..... The end product is beginning to fall below our audiences' expectations". Financial constraints have restricted the ability of the company to maintain the standards, or achieve the duration it set out initially. Critics, such as Kennedy (1987) and Milnes (1987) agree that the Festival productions have continued to be of a standard that merits national recognition nonetheless, at least up to and including the 1986 Festival (see Appendix 4.12 for reviews of 1986 operas). The financial constraints and other considerations have also been moving the company towards considering a Festival with a wider range of activities. The internal discussion document 'Future Artistic Policy and Funding Frameworks' (BAFL, 1986c) refers to such views, which included producing more popular operas and/or producing musicals, ballet and so on, any of which might be transferred elsewhere, or including an ethnic music element (Fraser, 1986). Nonetheless, the company has reaffirmed its commitment to opera; the report of the Marketing

Strategy Working Group (June, 1987) concluded that "the basic approach of the Festival should be as now: the production to a high standard of lesser known operas coupled with a thematic approach". There are, of course, a number of implications of this for the future structure and activities of the company and its management, which need not be discussed here.

As a charity, the financial objectives of the company have been to at least break-even on each Festival. This has not been achieved (see Appendix 4.4: 'Financial overview') and after 1980 there has been an added objective of reducing the deficit incurred 1979-80. To this end, the company has sought to achieve surpluses on at least the non-opera events of the Festival (minutes of board, 28 July 1986).



SECTION 4.2 - ORGANISATION AND STAFFING

The company has a board of directors which has varied in size between 12 and 15 persons. Of the ten persons who were directors at the first meeting of the board (16 January 1979), five were still directors after the 1986 Festival. Two of these are the Artistic and Music Directors and one is the original chairman (replaced as such after the 1980 Festival). Initially there were interlocking directorships in the form of directors being on the boards of both BAFL and the Buxton Opera House Trust; this arrangement has ceased with the separation of the two organisations in 1985 (see Appendix 4.1: 'chronological overview').

There has also been local authority representation on the board. All directors are part-time and receive no fee; the artistic and music directors receive consultancy fees for their work in connection with the production of the operas (note to accounts for period ended 31 August 1987).

Since 1985-86, Sponsorship and Marketing sub-committees have existed, in advisory capacities and each has a membership of directors and non-directors. Members of the Marketing sub-committee have been appointed as persons with a direct interest in the marketing of the Festival, and include local hoteliers, Festival Society chairman and tourist information officer, amongst others.

A significant committee has been the 'Finance and Audit sub-committee', established after the 1980 financial problems (minutes of board of directors, 12 August 1980). It includes the chairman and treasurer of BAFL and representatives of HPBC, DCC, the company's bank and the auditors, as well as artistic and music directors. All budgets proposed for each year's Festival have to be agreed by this committee and, in effect, it is this which has decided which of the opera options will be produced in any one year. A certain amount of financial caution has been exercised by this committee to ensure that the company avoids a deficit in any one year and also contributes to reducing the 1979-80 deficit (Lyon, 1987). The committee authorises the company to proceed to contractual agreements with artists once assured that adequate funding either is or is likely to be forthcoming (see, for instance, minutes of F & A committee, 24 October 1985).

There are three full-time staff of the Festival company and they are employed for the whole of the year. One of these is the General Manager, of which there have been three over the lifetime of the Festival. The first covered the 1979 and 1980 Festivals and the second the 1981 to 1984 Festivals. Effectiveness in the exercise of financial control has been considered a necessary characteristic of the General Manager after the major financial problems of the early years (Hunter, 1986; Lyon, 1987). The role is changing, however, with a greater responsibility for

marketing devolved to the General Manager since 1985 and the likelihood of more involvement in the overall conception of the Festival in the future (BAFL, 1987).

The size of this full-time establishment is a legacy of the earlier relationship between the Festival Company and the Opera House, when the same team managed both. This arrangement ended in 1985.

Even before the first Festival the company had employed, on a part-time consultancy basis, a 'publicity director' who also undertook similar work for Glyndebourne. This consultant was retained for the first two Festivals and undertook activities relating to press, public relations, publicity and marketing. For the 1981 Festival the publicity and marketing functions were separated from press and public relations. Two part-time consultants were engaged, one for each function. Both consultants had considerable arts world and media experience, in one case twelve years press and public relations work at the Royal Opera House and in the other case, marketing experience with Scottish Opera and the Crucible Theatre, Sheffield.

With the separation of Festival management and Opera House management in 1985, the Festival General Manager assumed direct responsibility for marketing and the role of the marketing consultant gradually diminished and has been terminated.

Other staff are employed for the duration of the Festival and its run-up period. Most are staff directly concerned with the opera productions though there is also a temporary increase in administrative and clerical staff.

The production company is not a permanent one and comes together only for a short time each year: for the duration of the Festival and two or three weeks beforehand. The production company is drawn from personnel who are, at other times, contracted to other opera companies and from northern theatres generally.

The Manchester Camerata has been the orchestra at each of the core operas produced by the Festival Company. (Initial plans for the first Festival had been based on the assumption that the Hallé would be the opera orchestra: see early papers, 1977-79, cited above). The Camerata has also given recitals of its own during the Festival. The orchestra was established only in 1972 and both it and the Festival have developed together. Anthony Hose, the music director, has conducted the Camerata in all of the operas and has had overall responsibility for the music aspects of all operas.

At least one opera in every Festival has been produced by the artistic director, Malcolm Fraser. He has produced ten out of the sixteen productions, up to 1987 (see Table 4.4). This in itself has led to some continuity and might have been expected to develop a distinctive Buxton



TABLE 4.4 - Producers of Operas at Buxton Festival  
1979-87

Year	Opera	Producer
1979	Lucia di Lammermoor	Malcolm Fraser
1980	Hamlet Beatrice and Benedict	Malcolm Fraser <u>Ronald Eyre</u>
1981	Il Matrimonio Segreto	Malcolm Fraser
1982	Hary Janos	Malcolm Fraser
1983	Griselda La Colombe	Malcolm Fraser <u>Stuart Burge</u>
1984	Medea Jason	Malcolm Fraser <u>Ronald Eyre</u>
1985	La Buona Figliola Il Filosofo di Campagna	Malcolm Fraser <u>John Dexter</u>
1986	King Arthur Ariodante	Malcolm Fraser <u>Ian Judge</u>
1987	L'Occasione fa il ladro ) Il Pigmaliione ) Don Quixote in Sierra Morena	Malcolm Fraser <u>Michael Geliot</u>

Source: Festival booking brochures and programme books

Festival cachet. The late announcement of the Festival operas every year has restricted the availability of producers for the other operas, as producers have not been approached until after the operas are decided on. There is little financial incentive for producers to involve themselves with the Festival operas but nonetheless, other Buxton Festival opera producers have staged productions at the Metropolitan Opera, New York, at the RSC and English National Opera, at Welsh National Opera and at the National Theatre and RSC. There is a large number of 'well-known' names who are sympathetic to the Festival cause and who would be willing to produce operas given adequate notice (Fraser, 1985).

There are problems of availability of artists too, given the short notice and the short period of employment.

R Milnes (1987) considers that this limits the number of good singers available, though Fraser (1987a) is of the opinion that good singers can still be contracted at such a late stage and at relatively cheap fees, since the singers may not have another such immediate prospect. However, given that the Festival does attract major national and some international critics, there is some incentive for singers who wish to appear (Head, 1986d; Milnes, 1987) (see Appendix 4.12 for reviewers of 1986 Festival operas).

There is a view, too, that the working environment and physical setting of Buxton is itself an attraction for some artists, compared with 'normal' work at Leeds or

London and the like. Singers are paid 'standard' fees, though in many cases, less than what they might have expected or accepted elsewhere (Fraser, 1987b).

The Festival has not usually engaged star names for the operas, though the casts have been at least of national status and recognition. Policy has been one of obtaining the best singers available at the time within the budget.

The musical and production standards of the operas have continued to receive acclaim and approval by the critics (with a few exceptions) as being of national standing, despite the problems indicated above which are combined with short rehearsal periods and limited production budgets (see Appendix 4.4: 'financial overview').

SECTION 4.3 - MARKET POSITION4.3.1 Product

The part of marketing which is to do with identifying a market and formulating a product for that market is informally and simply undertaken and expressed within the company. The starting point has been the belief that there is a small (and possibly growing) number of opera-goers, most of whom are reasonably well served by existing professional provision of the main repertoire. Within the Midlands and the north of England there are several centres where opera programmes are provided by national professional opera companies. Opera North is based at Leeds and provides home seasons there as well as touring regularly to Manchester, Hull, Nottingham and York. Both Welsh National Opera and Scottish Opera usually have regular seasons at Liverpool; the WNO also has a Birmingham season (which included the Ring cycle in November 1986). The Royal Opera has presented two seasons recently in Manchester (1981 and 1983) but such tours are unlikely to occur in the foreseeable future. The Kirov Opera (USSR) visited Manchester with two Tchaikovsky productions immediately after the end of the 1987 Buxton Festival. (The visit was preceded by a Covent Garden visit and followed by a Birmingham visit). Manchester is also one of the few centres visited by Glyndebourne Touring Opera every autumn. (The others were, in 1986,



Norwich, Plymouth and Oxford). Buxton itself is visited by Opera 80. The productions of these companies are listed in Table 4.5. The provision is such that not only are the standard works offered but often the same standard works are offered within a short time of each other. For instance, La Boheme was produced in Manchester in April-May 1987 and in Liverpool in March 1987; the Barber of Seville in Liverpool in both March and June 1987; and the Marriage of Figaro in Manchester in November 1987 and in Liverpool in October 1987.

Given this existing provision in the region and the relatively small size of the opera market, a policy of producing non-repertoire pieces on a professional basis seems appropriate. Additionally, in view of the limited resources at its disposal, the company would probably not be able to mount productions of standard works that competed effectively with those of the 'national' companies (Fraser, 1985). It is considered that the Festival has attracted the strong casts it has, in part because of the opportunity provided to appear in such non-standard works (Kennedy, 1987).

Non-standard works are not produced professionally by many other companies in the UK. Wexford, south of Dublin in the Republic of Ireland, is perhaps the closest venue where similar non-standard works are produced professionally. The Wexford Festival was started in 1951 with

TABLE 4.5 - Opera Productions (Professional) at Centres  
near Buxton, 1987

Leeds

December 1986 - January 1987. Opera North:

La Boheme, Norma, The Barber of Seville, Oedipus Rex and Pulcinella

April - May 1987. Opera North:

La Boheme, La Traviata, Daphne, The Abduction from the Seraglio

September - October 1987. Opera North:

The Trojans at Carthage, Marriage of Figaro, Macbeth

December 1987 - January 1988. Opera North:

Carmen, Macbeth, Rebecca, The Merry Widow'

Manchester

May 1987. Opera North:

(as April - May in Leeds)

August 1987. Kirov Opera:

Eugene Onegin, Queen of Spades

November 1987. Opera North:

(as September - October in Leeds)

November 1987. Glyndebourne Touring Opera:

Così fan tutte, L'heure Espagnole and L'enfant et les Sortilèges, The Electrification of the Soviet Union

Buxton

March 1987. Opera 80:

Rigoletto, Cinderella

Liverpool

March 1987. WNO:

The Trojans, Masked Ball, Barber of Seville, La Boheme

June 1987. Scottish Opera:

Madam Butterfly, Barber of Seville, Billy Budd

October 1987. WNO:

Die Fledermaus, Fidelio, Cunning Little Vixen, Marriage of Figaro

Sources: Publicity leaflets and booking forms of companies specified

performances based at the Theatre Royal, a theatre older and smaller than the Buxton Opera House (built in 1832 and with 400 seats but currently being extended). It has produced neglected and forgotten operas to great acclaim, virtually every year since. There is a reliance on professional singers but an amateur chorus and volunteer and back-stage and front-of-house staff. The orchestra is that of Radio Telefis Eireann. As in Buxton there are accompanying music recitals and exhibitions but no theme or wider range of events. See Table 4.6 for recent productions of Wexford Festival. The location in Ireland probably means that many of those who currently attend the Buxton Festival productions, would not attend those at Wexford. The ambience, too, of Wexford is rather different from that of the Buxton Festival in so far as it is rather more 'elitist' and exclusive and likely to be patronised by the wealthy (Milnes, 1987; Kennedy, 1987).

The Camden Festival, London (ex-St Pancras Festival) was established on the production of lost and lesser-known operatic works and this it continues to do. The productions are, however, 'bought-in' productions and not those of a Festival company (unlike Buxton or Wexford). Table 4.6 contains details of recent Camden productions and producing companies, most of which are professional or semi-professional. Camden Festival is increasingly extending beyond opera and those operas it does produce

TABLE 4.6 - Opera Productions at Wexford and Camden

Festivals, 1985-87

<u>Wexford Festival</u>	
1985:	La Wally - Catalani Ariodante - Handel Rise and Fall of the City of Mahagonny - Weill
1986:	Mignon - Thomas Konigskindler - Humperdinck Tancredi - Rossini
1987:	La Straniera - Bellini La Cena delle Beffe - Giordano Cendrillon - Massenet
<u>Camden Festival</u>	
1985:	La Finta Semplice - Mozart (Park Lane Ópera) Nerone - Boito (Abbey Opera). Concert perf. Friedenstag - Strauss (Chelsea Opera Group). Concert perf.
1986:	The Protagonist and The Czar has his Photograph Taken - Weill (Abbey Opera) La Finta Giardiniera - Mozart (Park Lane Opera) Snow Maiden - Rimsky-Korsakov (Chelsea Opera Group). Concert perf. Phantastes - Barker, and Other Voices - Hawkins (Modern Music Theatre Troupe)
1987:	Der Silbersee - Weill (Abbey Opera) Atalanta - Ashley Happy End - Weill (St Donat's Music Theatre) Curlew River and The Prodigal Son - Britten (Volte Face)

Sources: Publicity leaflets and booking forms of the festivals; issues of 'Opera' (various)



in future will probably be more modern works than those produced at Buxton (Milnes, 1987).

Neither Wexford nor Camden makes any pretence at offering a thematic festival and both are at times of the year that do not coincide with the Buxton Festival. Wexford Festival is held in November and Camden Festival in March. In no one year has any of the three festivals offered the same programme as the other two, though Wexford produced *Ariodante* in 1985 and Buxton produced it in 1986.

Edinburgh International Festival has usually had a significant opera content but this, too, has usually been of 'bought-in' productions and has been a mixture of the well-known and the lesser-known works (see Table 4.7). The production of Weber's 'Oberon' in the 1986 Festival was, however, by the Festival director.

One of the few events in the UK artistic calendar to claim to be an opera festival is the season at Glyndebourne (May-August 1986). This long-established company presents a long season of its own productions of opera with no accompanying events. The operas are usually within the 'mainstream' of the repertoire. The season is a much over-subscribed one with a relatively 'exclusive' audience. (Ticket prices in 1986 ranged from £22 to £46).

A relative newcomer on the festival scene is the London International Opera Festival. Under this umbrella heading, during May-June 1987, were about fourteen operas ranging

TABLE 4.7 - Opera at Glyndebourne and Edinburgh

International Festivals, 1985-87

<u>Edinburgh</u>	
1985:	L'Etoile - Chabrier (Opera de Lyon) Pelleas et Mellisande - Debussy (Opera de Lyon) Acteon - Charpentier (Les Arts Florissants) } Anacreon - Rameau (Les Arts Florissants) } The Consul - Menotti (Connecticut Grand Opera)
1986:	Oberon - Weber (Edinburgh Festival) Queen of Spades - Tchaikovsky (Maly Theatre of Leningrad) Eugene Onegin - Tchaikovsky (Maly Theatre of Leningrad) Maria Stuart - Slonimsky (Maly Theatre of Leningrad) Aida - Verdi (Folkopera of Stockholm)
1987:	The Magic Flute - Mozart (Folkopera of Stockholm) The English Cat - Henze (Alte Oper, Frankfurt) Rigoletto - Verdi (Finnish National Opera) Juha - Merikanto (Finnish National Opera)
<u>Glyndebourne</u>	
1985:	Albert Herring - Britten Arabella - Strauss La Cenerentola - Rossini Carmen - Bizet Idemeneo - Mozart
1986:	Albert Herring - Britten Don Giovanni - Mozart Simon Boccanegra - Verdi Porgy and Bess - Gershwin L'incoronazione di Poppea - Monteverdi
1987:	Porgy and Bess - Gershwin La Traviata - Verdi Cosi fan Tutte - Mozart Carmen - Bizet Capriccio - Strauss L'heure Espagnole - Ravel } L'enfant et les Sortileges - Ravel }

Sources: Publicity leaflets and booking forms of the festivals; issues of 'Opera' (various)

across student productions and productions by Opera Factory, Opera 80, Royal Opera House and English National Opera complemented by opera films at the National Film Theatre, talks and open-air events on Covent Garden piazza. Some of these productions would have been happening anyway and they fell within the Festival only by way of ticket discounts to the 'under-30s'.

Few festivals (in the several-arts sense) include opera within them. Aldeburgh has a diminished opera content but still has a production by the Britten-Pears school in its programme. Cheltenham occasionally has an opera content; there was none in 1986 but during the 1987 Festival there were productions of Kent Opera's 'A Night at the Chinese Opera' (Weir) which was a world premiere and of 'Magic Flute' (Mozart). Kent Opera also appeared at the 1986 Brighton Festival with 'Marriage of Figaro' (Mozart) and a double-bill of 'Dido and Aeneas' (Purcell) and 'Pygmalion' (Rameau). The 1987 season included the Drottningholm Court Theatre Opera with 'Don Giovanni' (Mozart) and 'Idomeneo' (Mozart) and the New Sussex Opera with 'Masked Ball' (Verdi). Performances at a number of festivals in Britain are listed in Table 4.8. Concert performances of operas at festivals are not uncommon. For instance, there was a Glyndebourne concert performance of 'La Traviata' (Verdi) at the 1987 Henry Wood Proms in London and a concert performance of 'Iphigenie en Aulide' (Gluck) at Spitalfields Festival in June 1987.

TABLE 4.8

(continued)

<u>Cambridge</u>	
1986:	The Tenor - Dohnanyi (Cambridge Opera Trust)
1987:	-
<u>Canterbury</u>	
1986:	-
1987:	Kent Opera: as Cheltenham 1987 <u>and</u> Brighton 1986

Sources: Publicity leaflets and booking forms of the festivals; issues of 'Opera' (various)



TABLE 4.8 - Operas at Some Festivals in Britain

1986-87

<u>Aldeburgh</u>	
1986:	Albert Herring - Britten (Britten-Pears School)
1987:	Rape of Lucretia - Britten (Britten-Pears School)
<u>Cheltenham</u>	
1986:	-
1987:	A Night at the Chinese Opera - Weir (Kent Opera) Magic Flute - Mozart (Kent Opera)
<u>Brighton</u>	
1986:	Dido and Aeneas - Purcell (Kent Opera) } Pygmalion - Rameau (Kent Opera) } Marriage of Figaro - Mozart (Kent Opera) } Aida - Verdi (New Sussex Opera)
1987:	Don Giovanni - Mozart (Drottningholm) Idomeneo - Mozart (Drottningholm) Masked Ball - Verdi (New Sussex Opera)
<u>Bath</u>	
1986:	Orfeo - Monteverdi (Early Opera Project) Curlew River - Britten (Nexus Opera) + concert performance of Charpentier double-bill by Les Arts Florissants
1987:	-
<u>Belfast</u>	
1986:	Turn of the Screw - Britten (Opera Theatre Co)
1987:	Fidelio - Beethoven: concert performance with Festival chorus
<u>St Magnus</u>	
1986:	The Lighthouse - Maxwell Davies (Fires of London)
1987:	The Martyrdom of St Magnus - Maxwell Davies
<u>Warwick</u>	
1986:	The Telephone - Menotti (Cameo Opera) } La Serva Pardona - Pergolesi (Cameo Opera) }
1987:	Blue Monday - Gershwin (Cameo Opera) } The Impresario - Mozart (Cameo Opera) }

(continued)

Outside festivals there is some provision of non-standard operas often in London and/or by semi or non-professional groups or students. Provision by the national professional companies is very limited.

It would seem, therefore, that opera productions of Buxton Festival are of operas not produced by other professional companies in the UK. There are many lesser-known operas yet to be revived and professionally staged and there are few professional companies engaged in the task.

The distinctiveness of the Buxton productions may also be interpreted in terms of 'approach' to productions. There has been no obvious Festival company approach, however, though they have been original productions and usually successful imaginative interpretations. The professionalism of the productions has rarely been questioned.

Further distinguishing features claimed for the Buxton Festival operas include, as previously noted, the theme approach, the setting in the Peak District and the Opera House itself. In these respects there is no similar product in the UK. The Festival company also considers that having its own opera production company is an important distinguishing feature of its activity as is the fact that productions are fully professional and have no amateur input (other than in the children's opera). The 'advance-notice' leaflets publicising the 1986, 1987 and 1988 Festivals (see Appendix 4.13) and the FestFax (aimed

at sponsors) draw attention to Buxton being "the only arts festival in the country with its own opera company". A request to the Arts Council of Great Britain for financial assistance (26 June 1984) pointed out that being a production company was "how the company's strengths have been fostered". With regard to professional staging, the company has resisted the temptation to engage an amateur or semi-professional chorus, despite financial problems (Hose, 1986; Fraser, 1987b).

Fundamentally, the distinctiveness of the Buxton operas lies in the opportunity to see works that otherwise would not have been seen in the UK. Table 4.9 summarises some of the initiatives of Buxton Festival. Few of the Festival operas have been staged professionally on an occasion or in a location such that contemporary audiences are likely to have had an opportunity to see them. The most obvious exceptions to this are 'Lucia' and 'Ariodante'. The former had been staged, for instance, at Covent Garden in 1959 and 1970 and the latter by the Handel Opera Society at Sadlers Wells in 1974 and 1976, by the Wexford Festival in 1985 and Santa Fe Festival in 1987. In addition to the revival of neglected works, part of the Festival's initiative has lain in the translations undertaken for many of the productions.

Internationally, Buxton Festival would appear to have few rivals in that few of the Buxton operas have been produced

TABLE 4.9 - Some of the Opera Initiatives at BuxtonFestival

<u>1980:</u>	Hamlet. First professional staging in this country since 1910. (Cinderella. English premiere).
<u>1982:</u>	Hary Janos. First professional staging in this country . (Nightingale. World premiere)
<u>1983:</u>	Griselda. First staging since Vivaldi's time. La Colombe. First staging in this country for over 100 years. (James and the Giant Peach. World premiere).
<u>1984:</u>	Medea. First professional staging in this country of original French version. Jason. First professional staging in this country. (Robin Hood. World premiere)
<u>1985:</u>	La Buona Figliola. First professional staging in this country since 1810. Il Filosofo di Campagna. First professional staging in this country since 18th century.
<u>1987:</u>	L'Occasione fa il Ladro. First professional staging in this country by a British company. Don Quixote in Sierra Morena. First professional staging in this country.

Sources: Festival booking brochures and programme books



by others abroad. The larger foreign festivals either have a standard content, e.g. Bayreuth, Verona, Savonlinna, Rome, or combine standard with a smaller number of non-standard works, e.g. Salzburg, Vienna, Aix-en-Provence, Dresden. Of the forty-four festivals with an opera content, reviewed in the journal 'Opera' in 1986, less than half had a predominantly non-standard content (see Table 4.10). These 'non-standard' festivals can call upon a large number of neglected works for their productions and it is unusual for there to be much duplication between any two festivals. In 1987, Rossini's 'L'occasione fa il ladro' was, however, presented at both Buxton and Pesaro; the 1985 Buxton opera 'Il Filosofo di Campagna' was produced at Stia in 1986 and in the same year, the 1981 Buxton opera 'Il matrimonio segreto' was produced at Schwetzingen. Nonetheless there remains little direct competition.

It would appear, therefore, that if Buxton Festival sought to attract local, regional, national or international audiences, it would face little difficulty as few other companies provide the same product. It has a unique product and achieves a high artistic standard.

It remains to consider, however, whether the product is one that would be demanded by consumers and in numbers sufficient to make the operation a worthwhile prospect.

TABLE 4.10 - Festivals Reviewed in 'Opera' (Autumn

Issue 1986)

Glyndebourne	Maggio musicale fiorentino
Aldeburgh	Verona
Brighton	Aglie*
Buxton*	Macereta
<u>Edinburgh</u>	Montepulciano*
Portsmouth	Ravenna
Cambridge	Rome (Caracalla)
Salzburg	Spoleto*
Bregenz	Valle d'Itria*
Hellbrun	Sante Fe
Vienna	Blossom, Ohio
Innsbruck*	Spoleto, USA*
Savonlinna	Lewiston (Artpark)
Aix-en-Provence	Purchase (Pepsico)
Avignon*	Seattle
Bordeaux*	Drottningholm
Carpentras*	<u>Reviewed in other issues of</u>
Nimes*	<u>'Opera'</u>
Versailles	Stia*
Orange	Pesaro*
Bayreuth	Camden*
Gottingen*	Wexford*
Heidelberg*	Colorado
Munich	
Schwetzingen*	
Weisbaden	
Zwingenburg	
Dresden	
* festivals with opera content that is predominantly non-standard	

#### 4.3.2 Audiences

The Festival company itself considers that its product is unlikely to be supported solely from a local or even a regional market and needs to draw audiences from further afield (BAFL, 1987). From the outset, the company has talked in terms of "aiming at both a local and visiting audience" ('Opera at Buxton', 1977) and of the festival being "publicised internationally" ('Buxton Festival Opera', 1978).

There was little doubt initially that once the Buxton Festival was "established ..... amongst international festivals, the publicity and consequent growth in tourism could be very great" ('Opera at Buxton', 1977). A request to the North West Tourist Board (7 July, 1978) for financial assistance was more committed on the matter: "the Festival ..... will have a major impact on tourism in the High Peak". In seeking audiences the Festival company stated its intention of selling "through international tourism organisations as well as local agencies and will inaugurate schemes involving local hotels and coach companies" ('The Opera House, Buxton: restoration appeal' draft, 1978). The British Tourist Authority and the English Tourist Board (through two regional tourist boards) contributed significantly towards publicity costs in the early years of the Festival. For the 1979 Festival, the BTA and ETB contributed £6,000, mostly as

expenditure on leaflets and posters (some of which were printed in Dutch) and the distribution of these abroad and in the UK (letters to ETB, 25 January 1979 and to BTA; letter to NWA, 1 March 1979). This financial support was of a 'pump-priming' nature and has not continued through the lifetime of the Festival; though the ETB did contribute £1,000 in 1985.

The extra-regional and international appeal of such a Festival may be sought, however, for any one or all of several reasons. There may be a perceived lack of sufficient numbers of intra-regional or national potential audiences or because such wider audiences are, in some sense, more desirable; this may be so even if more local audiences are available. There clearly is a distinction between needing to and wanting to seek audiences on a wide geographical scale. The Festival would need to do this if there were inadequate audiences locally; this, in turn, could arise out of a lack of interest and/or a lack of purchasing power. 'Interest' is itself partially a function of price and the higher the prices charged the more likely it becomes that audiences need to be sought further afield. Seeking the highest international standards of performance might be achievable only at high cost, in which case the audience has to be drawn from a wide area in order to attract sufficient people with appropriate purchasing power. (This may be especially so where a company is heavily reliant on box-office revenue for its



income). Nonetheless high-standard productions of a quality equivalent to those produced by the 'best' companies elsewhere within or outside the UK can be achieved without high cost and a company may therefore be able to receive 'adequate' support locally or regionally.

There may also be a desire to attract audiences from a wide area. Such audiences may be preferable to more local ones because of a greater likelihood of attracting 'high-spend' audiences. For any given standard of production a company could thus charge high prices and operate more profitably. Non-local audiences may also be desired because of the status thereby conferred upon the production and company; the greater the geographical spread of audiences the more widespread is the appreciation of the product and the higher, implicitly, is the standard of that product. It can be viewed as a recognition by others of that standard.

It is likely that there have been elements of both 'need' and 'desire' in the desire of Buxton Festival to attract extra-regional and international audiences.

Undoubtedly Buxton Festival has endeavoured to achieve high artistic standards but how far geographically has its marketing effort needed to reach?

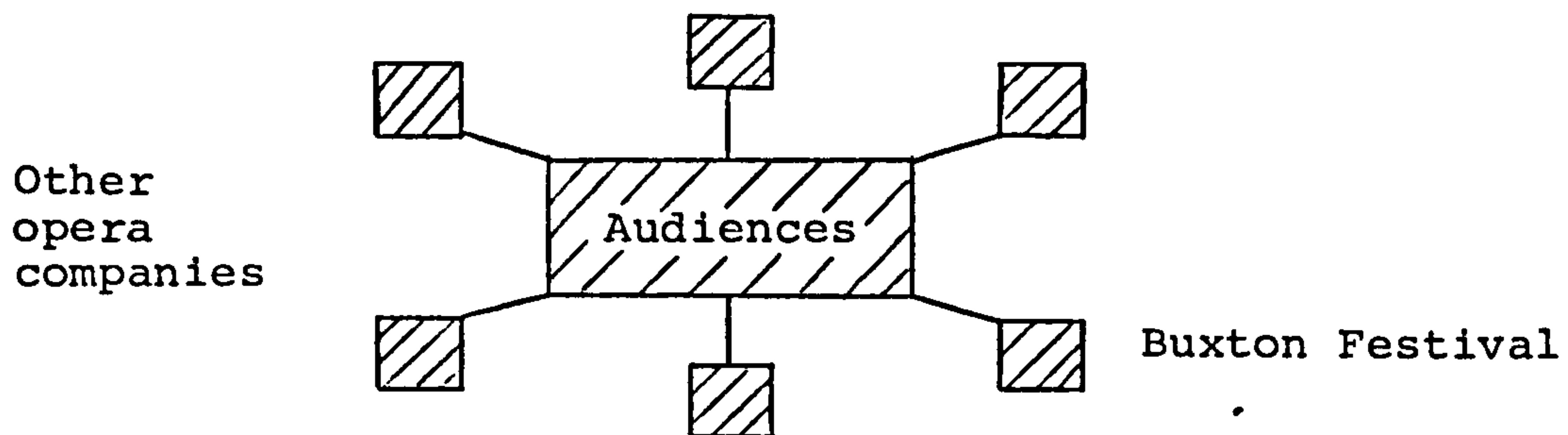
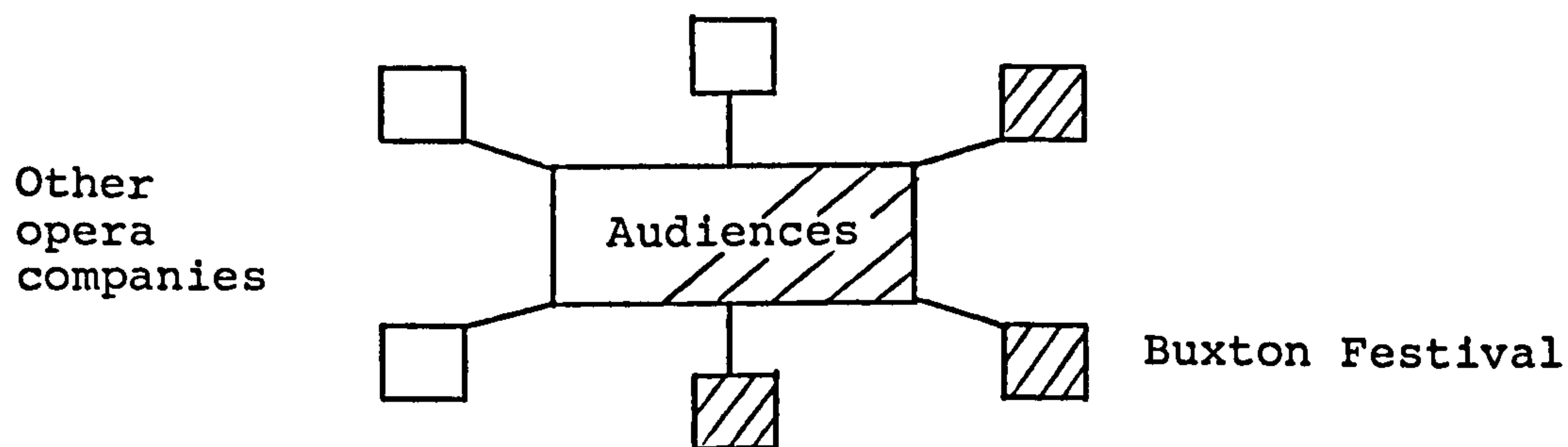
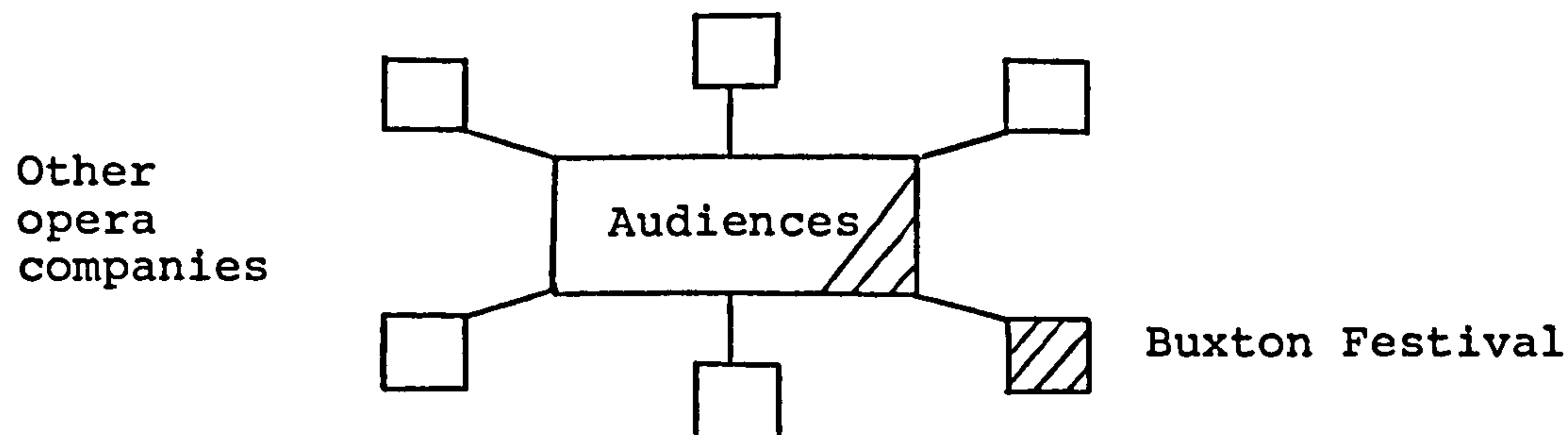
If audiences need only be local and regional, i.e. if there is sufficient interest, desire and purchasing power on the part of local and regional opera-goers to adequately

support the operas, then there is little effective competition. If, however, audiences need to be more widely drawn, the situation is less clear.

Competition is not, though, solely a matter of the objective properties of the product but also of consumer needs and wants and perceptions of that product. If at one (unrealistic) extreme the totality of opera-goers is indifferent as to which opera it attends, then there is a great deal of competition for Buxton operas and of choice for consumers, but conversely, the greater is the market from which Buxton can draw its customers (see Figure 4.1(a)). In such an unlikely case the standard repertoire productions of the national companies would constitute competition for Buxton.

If, however, there are those consumers who at any one time prefer to attend the less well-known operas, the choice for those consumers is more limited and there is less competition for Buxton. The more specific the requirements of the opera-goer and the closer those requirements are to the product characteristics of Buxton, then the narrower is the choice for him/her and the more limited is the competition for Buxton. Conversely, of course, the smaller becomes the market from which Buxton can draw its customers (see Figure 4.1 (b) and (c)). The product characteristics of Buxton Festival are not constant, however, in so far as composer, period and so on, vary from year to year; if consumer needs are very specific then each group of

Figure 4.1

Simplified representation of possible markets for operaa) General interest audiencesb) More specialised interest audiencesc) Very specialised interest audiences

consumers with specific requirements needs to be large enough to generate the required audiences. Even if these groups are sufficiently large there would remain a need to direct a marketing effort at a new set of potential customers every year.

It is not clear, in reality, how segmented the opera market is nor how firm are the boundaries between those segments. It is presumably not so that the market for Buxton opera productions is the totality of opera-goers. The number of persons likely to attend performances of opera outside the standard repertoire is likely to be small and smaller than the number willing to attend the standard repertoire. The Buxton market is not likely, either, to be a clearly segmented group which attends only non-standard works but is more likely to be a distinct segment that also attends standard works.

A distinct 'non-standard' segment may itself be further segmented. There may be such a non-standard segment which has wide non-standard tastes or one with narrow non-standard tastes. There is anecdotal justification for both views but no firm evidence. The Festival company has assumed that its product will meet certain consumer requirements which themselves have remained unspecified.

If, as in Figure 4.1(a), there was a potential audience for opera with widely-specified demands then it may be possible for an opera company, such as that at Buxton,



to draw on 'adequate' audiences from local sources. If, however, the opera market is such that consumer demands are narrowly specified (as in Figures 4.1 (b) and (c)), then the less able would Buxton Festival be to generate an 'adequate' audience locally. Buxton Festival would need to generate audiences from consumers that are more geographically dispersed than would be the case for companies providing standard works. This assumes that all consumers in a particular market (whether that represented in Figure 4.1 (a), (b) or (c)) are evenly dispersed about the country. It may be, of course, that those consumers with narrowly specified demands matching the products of Buxton Festival are not widely dispersed but are concentrated in particular parts of the country (conceivably close to Buxton itself).

There is a further dimension to competition and that is travel costs. Even opera products which are identical may be isolated from each other by a high cost for the consumer in travelling to that product. It has been noted above that such competition as might exist is more on a European scale than a British one, and this may serve to limit competition for Buxton and choice for the consumer.

Visits to operas performed abroad and foreign opera and music festivals are offered by a number of British tour operators. Sovereign, part of British Airways, offers perhaps the greatest choice with (in 1987) packages to

Aix, Bregenz, Drottningholm, Pesaro, Savonlinna, Seattle, Verona and Salzburg as well as to non-festival operas and to music festivals overseas (see Appendix 4.8). Sovereign also offered packages to Wexford but there are few, if any, packages offered to other 'non-standard' opera events abroad.

Wexford has also been offered by Brompton Travel and JMB Travel. Although the packages offered by the three operators are not identical, it is evident that a visit to Wexford for a London resident can be more expensive than a visit to Buxton (see Appendix 4.10). Angel Travel (Tonbridge) have offered a coach-package from the London area to the Buxton Festival at £80 in 1986; this included two nights half-board at a 3-star hotel (but not opera tickets). Buxton was also to have been offered by JMB Travel in 1987, but was only firmly offered eventually in respect of the 1988 Festival. 'Opera Stopovers' at Buxton have been promoted by local hotels and the Festival and ranged from £48 to £58 per night in 3-star hotels in 1987. They included opera ticket, accommodation and half-board (but not transport). Prices at other hotels in the 'Opera Stopover' scheme range from £35 to £50.

Although neither of these two travel firms mentioned above included Edinburgh Festival within its programme, at least two educational establishments have developed residential courses based on that Festival. Newbattle Abbey College, Dalkeith and 'Learn at Leisure' based at the Department

of Adult Education in the University of Nottingham both offer week study visits to the Festival. They include accommodation and meals, lectures and seminars, and concert, opera and 'theatre tickets. The cost for 1987 was between £215 and £305 per person. ('Learn at Leisure' also offers similar study visits to Aldeburgh, Bath and Malvern Festivals).

Given that there is no evidence about the structure and nature of the opera market or the spatial distribution of that market, it is impossible to determine how far the Festival needs to extend its marketing activity. At the least, its geographical location suggests that a 'wider' appeal is called for than would be the case for productions staged in major urban areas.

Opera audiences at Buxton Festival probably need to be drawn from a potential audience that is both spatially distant and widely dispersed. Those wishing to see the operas need to travel and possibly travel further than they might in order to see standard operas produced by other professional companies. The ability to attract such non-local audiences is unlikely to arise solely from the rarity of the operas but also from the artistic standards of the production.

The Festival company has sought, or at least has hoped, to attract audiences from beyond the immediate vicinity of Buxton and Derbyshire. The location of the Festival

may have been fortuitous in this respect, in that Buxton has been and remains a tourist destination with facilities (including accommodation) that might be necessary for such audiences. Without these facilities, it is possible that attempts to generate non-local audiences would have failed.

The pulling power of the operas has been considered to be such as to attract not only non-local audiences but also 'staying' audiences: tourists. If insufficient numbers for audiences could be generated from those who do not stay overnight it is conceivable that further market limitation might arise, however. The requirement to attract audiences which need to stay overnight may have limited market potential because of the demands on time and income of the potential consumer. Few may be willing or able to travel and stay in order to see the operas. It may have been, therefore, that the company's strategy of offering a range of other artistic activities within the Festival has provided the necessary extra incentive for the potential tourist. A similar effect may have resulted from the opportunities to consider the visit a holiday that arise from the environment and range of non-Festival activities that are possible. (The activities are those which are likely to appeal to those who attend opera).

Later sections in this chapter will examine the ways in which the Festival company has attempted to attract its audiences.



#### 4.3.3 Local Dimensions

Whereas the Festival company has aimed for both 'a local and a visiting audience' the nature of the product and of the opera market (and of the nature and geographical location of Buxton) would seem to suggest necessarily relying rather more on a visiting than a local audience. No non-urban area in this country with a population of about 20,000 is likely to be able to support of itself, a programme of opera, especially a programme of non-standard works. Nonetheless there has been a significant history of artistic activity (amateur and professional) in Buxton relating to music and drama, which has undoubtedly encouraged the development of a receptive 'core' amongst the population.

Although the current Buxton Festival is distinctive in Buxton's history, there have been seasons of drama at the Playhouse (now Paxton Suite) and at the Opera House, most noticeably perhaps the Old Vic seasons (usually August-September) 1937-42. These were originated by Lilian Baylis and were known as the 'Buxton Festival' (McCoola, 1984). During the early war years Sadlers Wells Opera also presented programmes at the Opera House. Summer seasons by Buxton Repertory Company, touring companies and amateur companies continued to be presented at the Playhouse during the post-war years.

Musical events were usually presented in summer seasons

and included the Duke of Devonshire's Band in the 19th century and the Halle Orchestra in the 1950s and 1960s (see Appendix 3.7). There is no obvious tradition of opera productions in the town despite the Opera House being so called.

There has been little in the development of Buxton Festival to suggest that it was to be an out-reaching, opera-in-the-community endeavour. The orientation of the opera part of the Festival has been implicitly towards a spatially wider and an existing and knowledgeable audience.

Apart from the esoteric nature of the core product offered by Buxton Festival the development, organisation and operation of the company may well have been such as to restrict the development of a local identity with, and thus attendance at, the Festival. People without a direct Buxton connection have been primarily responsible for the formation and continuing development of the Festival though there have been Buxton directors on the board since before the first Festival. They have usually (but not always) been present as local authority representatives. The artistic and music directors and the two chairmen have had no direct Buxton connection (although the artistic director has subsequently lived in Buxton) and the chairmen and other members of the board of directors have been drawn from a business and professional community outside but nonetheless close to Buxton: Manchester, Cheshire, Yorkshire and Derbyshire. The Opera House development

has possibly been more of a local Buxton initiative.

Local involvement through the Buxton Festival Society has been high though, with most of the executive positions being filled by Buxton residents. In respect of the production company itself, there has been relatively little use of local labour other than as front-of-house volunteers (see, however, 'Festival 1982' in 'chronological review' in Appendix 4.1). Backstage staff, artists and orchestra have always been professional and not usually 'local'.

At the time of the 1980 financial crisis there were comments about the 'secrecy' of dealings between the Festival and the borough council in particular (Buxton Advertiser, 11 September 1980). The large outstanding debt may have left a lingering suspicion amongst some about the activities of the company (for example, Buxton Advertiser, 25 March 1982; McCoola, 1985) and concern about public funds being devoted to what was perceived to be an outside, elitist and profligate body. Whatever the reality of the situation then or since, the effect may have been long-lived and would doubtless account for a degree of circumspection amongst some in the local community.

Recent policy of Derbyshire County Council towards the Festival reflects some of these views (BAFL, 1986c).

Although initially supportive, the council withdrew its annual financial support of the Festival after the 1982

Festival. (The DCC remains a guarantor for the company). There had been a change in the political composition of DCC during 1981 with Labour holding power thereafter. The Festival had significant Conservative connections from its inception (Scott, 1986). Both High Peak Borough Council and DCC had given a great deal of early financial support and both were at the time Conservative councils. There had also been active involvement of a number of prominent local Conservative politicians both on the board of the Festival and in advisory capacities. Two members of the board have both served as leaders of the Conservative group on HPBC, and the local Conservative MP (now deceased) had been an extremely active fund-raiser and lobbyist. An ardent though less public supporter of the Festival has been Gerald Kaufman, a prominent member of the Parliamentary Labour party. He is a member of the Festival's Advisory Council and has written an article about the Festival in a magazine aimed at overseas visitors (Kaufman, 1986). There has obviously been much material from which to level accusations of "subsidising the middle and upper classes" (Buxton Advertiser, 24 February 1983).

The arts policy of DCC is based on community and contemporary arts and an opera festival such as that at Buxton would not have been readily reconcilable with it, regardless of any political overtones (DCC, 1985). Derbyshire CC has also looked to greater local financial support of



the arts, at the community level at a level below that of the county. Specific reservations expressed about the Festival have included the high price of tickets and the 'priority' booking period both of which have been considered to favour non-residents. Also, by its very location, events at Buxton will invariably attract those who own cars and not those who rely on public transport. Some concern has also been expressed about the artistic and music directors being members of the board and thus being in a position to influence the activities of the Festival in their own financial interest (BAFL, 1986c).

Financial and other support from the borough council (High Peak) has been given throughout the lifetime of the Festival, though at a lower level than that which had been available from DCC. Borough council financial support for the Opera House has been considerably more than for the Festival but nonetheless there is recognition of the Festival's significance. The council's 'Policy Framework for the Arts' (HPBC, 1985a) stated a general case for the arts based on their contribution to quality of life, to education and to the development of community within the area. Relating to the Festival, the policy document stated "the borough council recognises the considerable benefits which accrue to local businesses and tourism from established Festivals and will continue to support public festivals, in particular those that provide a high standard of professional artists". This clearly is dis-similar from the DCC view.

North West Arts (NWA) has, however, increasingly turned its attention to the local community dimension of the Buxton Festival. It has sought to encourage closer community links in the form of a renewed relationship with DCC but significantly also in the form of developing Festival activities that relate more evidently to the local community and of developing a wider 'access' to opera in particular (BAFL, 1986c; Joss, 1987). Since 1983, at least, NWA has raised the issue of 'involvement' of the local community (see letter from NWA to Festival, 30 March 1983). Financial support for the Festival was reduced for the 1986 and 1987 Festivals (though restored for the 1986 Festival) on the grounds that it had failed to satisfy NWA's 'criteria for assessment (see Appendix 4.6). Overall, NWA has remained supportive of the Festival and it has had no desire to adopt a policy similar to that of DCC. It has been reassured of the sound management and 'good housekeeping' of the Festival, and has confirmed that artistic standards are high (Joss, 1987; minutes of directors, 2 October 1986). The Festival has not, however, achieved the wider access to the arts that NWA has sought in its criteria of assessment. The Festival, through its opera, has not been considered to be close enough to the local community and at a time of greatly increased demands upon NWA resources, those organisations perceived to be closest to their communities have received the most sympathetic consideration. In some way, opera prices, the opera product and its image need adjustment by the

Festival so that audiences come from a broader socio-economic and age spectrum. (Nonetheless the Buxton Festival was in 1985-86, the largest single 'music' recipient of financial support from NWA, followed closely by the Manchester Camerata - see Appendix 4.7).

The children's opera has been regarded by the Festival company as performing a valuable educational role in terms of developing audiences and it is favourably regarded as such by NWA (Head, 1986b; Joss, 1987; minutes of directors, 28 July 1986 and 4 September 1986). It has usually had a strong local community involvement through the employment of local children in roles in the opera. Local children have also, over the last few years, been employed in the orchestra. It is not particularly clear at what audience the children's opera has been directed - the concern has been rather more for the participants than for the audiences (Head, 1988).

Part of the Festival's work in seeking to widen access to its product has been in its 'educational policy'. The Festival company has maintained that its thematic approach has been part of an educational programme that widens access. Related talks, seminars and articles in the 'programme book', as well as the other non-opera events, are claimed to contribute to a greater understanding and appreciation of the operas as well as widening perspectives to associated art forms (Herbert, 1985; BAFL, 1985). More specifically, the Festival has maintained contact

with the local children involved in the children's operas and has organised, with the Royal Opera, a workshop in Buxton, followed by a visit to a performance at the Royal Opera House. In addition, the Festival company arranged three opera workshops in Derbyshire secondary schools during 1986. These met with some adverse comment from NWA on the grounds that the content was too influenced by the sponsor (Joss, 1987). The Festival company has identified education as "top of list of priorities" (BAFL, 1986) and stated its intention of appointing an education/children's opera co-ordinator as soon as finances allow (letter to NWA, 20 September 1985).

Pressures from NWA and DCC have moved the Festival company towards re-considering its 'product range' and target audience. With the departure, after the 1987 Festival, of the founding artistic director, objectives and strategy have been re-considered during 1986 and 1987. The company has, however, re-stated its commitment to an opera-based thematic festival (BAFL, 1986b; BAFL, 1987; minutes of board, 9 July 1987). The operas will continue to be "lesser known" and will be produced at "high standards of creativity and presentation"; the market for these and the whole Festival will be "not only the whole of the UK but also Europe and the rest of the world". Prior to this focus being finalised, the board of directors had agreed, at a meeting attended by the NWA director, to seek to appeal to a "wider social and community spectrum" (minutes of board, 2 October 1986). The productions of



musicals within the Festival had been proposed as a means of broadening audiences as well as offering a potential for touring. Musicals and the production of better-known operas have also been seen as means of relieving the Festival's financial problems. The Festival company priority remains, nonetheless, a commitment to high-quality productions of lesser-known operas and it is unlikely that there will be an extension of activities into other areas on a scale significantly greater than that which currently exists.

The Festival company has already evolved to an interpretation of the Festival concept as not just being a programme of related events but also as a programme of separate events that might have a wider appeal (Head, 1985). Many of these events, such as the Jazz Weekend and the late night revues, are believed to attract a more local audience though not necessarily a less middle-class one (see Appendix 4.3 for details of events during 1986 Festival). How far these audiences perceive them to be part of Buxton Festival is not known.

The Festival has also fostered a Fringe (1980 onwards) but the nature and origin of the audiences for Fringe events are not known.

SECTION 4.4 - SCHEDULING AND TIMING

There is a variety of ways in which the Festival has attempted to attract audiences. The time of the year it is held and the scheduling of events within the Festival can be important influences.

The timing of Buxton Festival within the year has been such that it has not clashed significantly with any other significant festival or opera season. There are few festivals competing in the direct sense, it would appear, but nonetheless the sequencing of major festivals in the UK is such that there are few duplications of dates. The Festival has been timed so that its last week is the first full week in August and in part this was originally influenced by the children's opera productions being planned for the summer vacation period (Head, 1986a). Table 4.11 shows the membership of the British Arts Festivals Association (see below) and the dates of these member festivals during 1987. Of these festivals, only those at Chester, Cambridge, King's Lynn and Harrogate have dates that overlap to any extent but no one of them is, in the opera sense, a competitor. The Edinburgh International Festival which offers some similar products to those of Buxton, starts just as Buxton ends. Whether or not audiences attend both festivals, the timing does mean that artists (especially non-operatic) can appear at both. The appearance of Bristol Old Vic in the first Buxton Festival was advertised as "prior to the Edinburgh Festival", for instance.

TABLE 4.11 - Membership of British Arts Festivals

Association and Dates of Festivals, 1987

<u>March</u>	21 March - 11 April	Camden
<u>May</u>	1 - 24 May	Brighton
	6 - 16 May	Newbury Spring Festival
	22 May - 7 June	Bath
	29 May - 28 June	Greenwich
<u>June</u>	12 - 28 June	Aldeburgh
	20 June - 5 July	Ludlow
<u>July</u>	4 - 19 July	Cheltenham
	4 - 18 July	Chichester
	5 - 25 July	City of London
	17 - 25 July	Chester
	18 July - 2 August	Cambridge
	18 - 26 July	Fishguard
	23 July - 9 August	Buxton
	24 July - 1 August	King's Lynn
<u>August</u>	1 - 12 August	Harrogate
	9 - 31 August	Edinburgh
	22 - 29 August	Three Choirs (Worcester)
<u>Sep- tember</u>	5 - 19 September	Salisbury
	20 - 26 September	North Wales
	28 September - 17 October	Swansea
<u>Novem- ber</u>	10 - 28 November	Belfast at Queens
	18 November - 5 December	Cardiff
Norfolk and Norwich (3 yearly)    October 1988		
York (4 yearly)    June 1988		

Sources: BTA and BAFA 'Arts Festivals 1987'

The duration of Buxton Festival has varied from two weeks in 1979 to over four weeks in 1985 and just over three weeks in 1986 and 1987. Whatever the duration, the opera(s) and most other events have been held in the last two weeks. Table 4.12 shows the Festival durations and scheduling of operas within them. The scheduling of events has currently been the result of a desire to ensure a number of weekends when it is possible to attend at least both operas (BAFL, 1980). In recent years it has been possible to attend a different opera on each of Friday and Saturday evenings and a concert on Sunday evening over each of two out of three Festival weekends (see Table 4.12). This has not always been the case with, for instance, the same opera (Beatrice and Benedict) being offered on four out of five nights (Wednesday to Sunday) during the last week of the 1980 Festival (and nothing on the fifth night). There were no opera performances on any Friday evening in 1980.

Before 1985, each Festival opened with a performance of opera (see Table 4.12). During the three Festivals 1985-87 the Festival has been extended by presenting non-opera events over the weekend(s) preceding the first opera performance. The Festival company has found, however, that this has not been particularly successful financially "as many people do not think the Festival has started until the operas commence" (BAFL, 1986b). It was a practice continued into 1987 nonetheless because of the sponsorship of these early events.



TABLE 4.12 - Scheduling of Operas at Buxton Festival, 1979-87

Year	S	M	T	W	T	F	S	1979
1979								30 July Op **
1980					Op 1 *	Op 1	Op 1	22 July-10 Aug Op 2 Op 1 Op 2 Op 2
1981								25 July-9 Aug Op **
1982								24 July-8 Aug Op **
1983								23 July-7 Aug Op 2 **
1984								28 July-12 Aug Op 1 Op 2
1985	*13th							13 July-11 Aug Op 1 **
1986	*							19 July-10 Aug Op 2 **
1987	*							18 July-9 Aug Op 1 **

\* : First event of festival.

\*\* : Last event of festival.

The children's operas have always, apart from 1979, been scheduled for the Wed-Sat of the last week of the festival.

Sources: Festival booking brochures and programme books.

Two operas have been presented in six out of the nine years (up to and including 1987) and in the last five years. It is considered that two operas are "critical to the revenue required to meet current overheads" (BAFL, 1986b) and "seem to draw long distance audiences, especially at weekends". The company has sought to produce two "cheap" operas for the same cost as producing twice the number of performances of one "big" opera, with the intention of doubling revenue (Fraser, 1987b). The nature of the product and audience potential are such that the latter option would not be as likely to generate as much revenue as the former. The number of performances of each opera produced in any one year has been influenced by a desire to seek that combination that will achieve maximum revenue for minimum cost (Fraser, 1987b).

SECTION 4.5 - PRICING

Prices might be expected to have an influence on both the size and nature of audiences. Opera ticket prices have been set by reference to a number of factors including the previous year's prices and reaction to those prices, inflation, a view of what the market will stand, and other companies' opera ticket prices (Head, 1986c; BAFL, 1984). A price structure is decided on which will, at 70% of revenue capacity, give at least break-even. During the first Festival the price structure for opera tickets was relatively simple compared with the present one (see Appendix 4.5). Stalls were divided into front and rear with the front stalls being the most expensive (a price premium of 33%). From 1981 the stalls have been divided into three or four categories with the most expensive seats (rows D-J) being offered at a premium of 54% in 1987 (and 57% in 1986) over the cheapest stall seats. Other seating areas: dress circle, upper circle and gallery, have also been subject to further price stratification in recent years (see Appendix 4.5).

Opera prices have risen since 1979. In Table 4.13 it can be seen that prices of opera tickets in 1987 would have resulted in a capacity revenue about 111% greater than that possible in 1979. This increase has been evident more for stall and gallery tickets than for circle seats. Opera ticket prices fell in 1981 (see Appendix 4.5 and

TABLE 4.13 - Prices of Opera Tickets at Buxton Festival

1979-87

	Increase in revenue at 100% capacity at any one performance of opera
1979	-
1980	63.8%
1981	-20.7%
1982	11.0%
1983	12.1%
1984	6.6%
1985	12.8%
1986	5.3%
1987	3.2%
<u>1979-87</u>	
All seats	111.3%
Stalls	114.9%
Dress circle	92.3%
Upper circle	103.4%
Gallery	224.5%

Source: Derived from ticket prices published in  
publicity leaflets and booking forms



Table 4.13). The level of prices in the previous year (1980) had been increased substantially above the 1979 level and may well have been partially responsible for the severe financial problems faced during 1980 (see 'chronological overview' in Appendix 4.1; Andersen, 1980; Buxton Advertiser, 11 September 1980). The most expensive stalls seats in 1979 were £8 and in 1980 were £14 but in 1981 were down to £10.50.

Prices of opera tickets at Buxton Festival are shown in Table 4.14 along with prices at opera productions elsewhere. The top price of £20 (in 1986 and 1987) was greater than the top prices at the Palace Theatre, Manchester (for Opera North or GTO) or at the Empire, Liverpool (for WNO or Scottish Opera). A closer examination of stalls seat prices, as shown in section (b) of Table 4.14, would seem to suggest that tickets at Buxton Festival have been relatively expensive. To a degree, prices are a signal of the product's nature and quality and prices that were similar to or noticeably below those of national companies, for instance, might be counter-productive.

Price concessions have been given for early bookings, but of opera tickets only (by mid to late May). Reductions of £2 per stalls and upper circle seat tickets were offered in 1984 and 1986 and of £3 in 1985 when there was a late start to the booking period. This concession was reduced to £1.50 for 1987. The reductions have not

TABLE 4.14 - Relative Ticket Prices of Opera Productions  
at Buxton Festival, 1986-87

a)	Price Range
Buxton	£5.50 - £20 (1986) £6 - £20 (1987)
Camden	£4 - £10 (1986)
Edinburgh	£3 - £18.50 (1986)
Glyndebourne	£22 - £46 (1986)
Opera North (Mcr)	£4 - £16.50 (May 1987)
Scottish Opera (L'pool)	£5 - £15 (June 1987)
WNO (L'pool)	£5.50 - £15.50 (Oct:1987)
Kirov Opera (Mcr)	£9 - £39 (Aug 1987)
Opera 80 (Buxton)	£4 - £9 (April 1988)
Glyndebourne Touring Opera (Mcr)	£3.50 - £17.50 (Nov 1987)
b)	Stalls Prices
Buxton Festival 1987	£17, £15, £13, £11
Opera North, May 1987 (Mcr)	£16.50, £14, £11, £8.50
WNO, October 1987 (L'pool)	£15.50, £12.50, £10
GTO, November 1987 (Mcr)	£17.50, £14.50, £11.50, £9
Wexford, 1987	£25, £28

Sources: Publicity leaflets and booking forms of companies specified

applied to Saturday performances. In 1984 and 1985 an alternative concession (at same rate per seat) was to book for both operas at once. Party reductions have been available for groups of ten or more. These reductions are negotiated by the Box Office Manager, are limited in number and are restricted to weekdays and stalls.

There have been no special prices for children other than at the children's opera (and jazz festival). Concessions for 'senior citizens' were limited to half-price stalls tickets for one specified opera performance in 1984. By the following year both they and students were eligible for half-price opera stalls tickets (Wednesdays and Thursdays), provided they were bought on the day of the performance. In 1986 the half-price concession was available to senior citizens and students for any unsold tickets one week before the performance. This concession was extended to the unemployed for the 1987 Festival.

The purchase of tickets is by postal application only for an initial period of four or five weeks. Postal booking has usually opened about three months before the Festival has started, though in the case of the 1985 Festival, it was only two months beforehand. Members of the Festival Society, sponsors and corporate members are entitled to priority booking during the ten days before general postal booking begins. After that, 'priority' booking forms are given preference in each day's influx of postal bookings. Credit card bookings are not accepted during

the postal booking period.

After the postal booking period, personal and telephone bookings are accepted (including a credit card line).

The Opera House box office deals with all bookings and is open Monday to Saturday from 10.00am to 6.00pm; it is open on Sundays only in June and July. Hours of opening are extended during the Festival period itself (up to 8.00pm on all days).

There have also been sales through agencies in Alderley Edge, Macclesfield and Wilmslow (all in Cheshire) and in Manchester, Leeds and Sheffield.



## SECTION 4.6 - ADVERTISING AND PROMOTION

### 4.6.1 Brochure

The main vehicle for selling the Festival has been, and remains, the Festival brochure and booking form. This is a folded sheet which is similar in concept to that used by many festivals and arts organisations. It usually contains details of events, a Festival calendar, prices and a booking form; in this respect too, it resembles the brochures of most other organisations. About 150,000 brochures are printed every year; the number has remained at about this level since at least 1984 (Head, 1987b). About 9,000 brochures are distributed to those on the Festival's mailing list which includes Festival Society members and those who have booked by post during the previous two years. The brochure is also distributed to public outlets through NWA's regular distribution channels (about 20,000 brochures), to other regional arts associations (especially those in the West and East Midlands), to tourist boards and separately to libraries. It is also distributed via the mailings of other arts organisations on a fee-paying or quid pro quo basis. These have included the Hallé orchestra (10,000 Festival brochures), CBSO (2,000), Opera North, Royal Exchange Theatre, Manchester (4,000) and Crucible Theatre, Sheffield.

Relatively little is spent on posters or advertising in national or regional press, or music and opera journals

and magazines (see Appendix 4.11 for example of press advertising). See Table 4.15 for categories of Festival expenditure on 'publicity' in 1985; the largest items of expenditure are to do with the production and mailing of the brochures.

#### 4.6.2 BAFA

Buxton Festival is a member of the British Arts Festivals Association (BAFA). This is a loose grouping of 25 festivals which exists to "promote interest in festivals to prospective audiences both within the UK and overseas" (BTA and BAFA, 1988). Buxton Festival was admitted to BAFA, which has limited membership, in 1985, though a place had been 'reserved' by BAFA in 1980 (minutes of board, 21 March 1980). The criteria for membership of BAFA had originally included being "supported by a direct Arts Council grant" ('Guidelines for membership of the BAFA', n.d.). This was a condition that was not met by Buxton (see 'chronological overview' in Appendix 4.1) but it has met the others, such as "performance by some artist(s) of international standing" and being addressed "to a wider than local audience". In 1986, Buxton Festival paid a £450 membership fee, the main return on which is the BAFA brochure produced with the British Tourist Authority in a print-run of about 100,000. This is distributed widely through the tourist board networks especially abroad. It lists the festivals in date order

TABLE 4.15 - Publicity Expenditure 1985 by BuxtonArts Festival Ltd

(excluding consultants' fees and clerical  
and administrative salaries)

Brochure	44.3%
Press advertisements	16.0%
Mailings	15.1%
Posters	7.5%
Bulk distribution	6.1%
Other advertisements	6.1%
Artwork	4.7%
<b>Total</b>	<b>£10,600</b>

Source: BAFL internal paper

with brief details of programmes and booking information. The brochure has usually been produced in November of the year preceding the festivals it advertises with the overseas tourist in mind. This has been too early for the Buxton Festival company to have made a firm decision about its next productions. The 1986 entry for Buxton stated "1986 will focus on Cervantes ..... and will include the first British staging this century of Donizetti's 'Il Furioso all' Isola di San Domingo'". This was not the reality of the 1986 Festival but had resulted from a view that a more positive impact could be achieved by being seen to have a definite plan even if it meant retracting later than indicating the programme was "to be announced" (minutes of board, 19 September 1985). The following year's entry avoided a statement of content for the 1987 Festival and instead, highlighted a number of past opera productions and the 'unique' qualities of Buxton Festival. Late decisions about any one year's programmes are not confined to Buxton Festival but it does make it difficult for complete information to be included in printed material of any sort that is circulated earlier than March-April.

'Blind' advance notices leaflets have been prepared for the 1986, 1987 and 1988 Buxton Festivals. They simply publicise the existence of the Festival and its approach, the dates for the coming Festival and the attractions of the area. Some of these leaflets have been distributed



to the travel trade through the World Travel Market at Olympia (November, 1986). Most are distributed to local hotels (see Appendix 4.13).

#### 4.6.3 Packages

Packages of opera tickets and accommodation have been offered in recent years either directly through hotels or through a small number of travel agents and tour operators. The Festival brochure has usually included a list of a number of hotels and guest houses in the area. The brochures for the first two Festivals simply indicated where to obtain information about accommodation but in 1981, nearly forty accommodation units (including two caravan parks) were listed and were categorised by price - all the members of the Buxton and Peak District Hoteliers' Association. In later years (from 1985) the listing has been more limited and by 'hotel' or 'guest house'; thirteen hotels and six guest houses were listed in 1987. In all cases potential visitors were required to contact hotels or guest houses directly rather than through the Festival company.

For the 1985 Festival the Palace Hotel, Buxton - the largest hotel in Buxton and one of the two three-star hotels - offered a 'bargain stopover' of opera ticket, dinner, accommodation and breakfast. About 120 such package bookings were made (Head, 1986b). For 1986 and 1987 a number of hotels have offered similar packages in

a scheme publicised in a single leaflet (separate from the Festival brochure) (see Appendix 4.14). In 1986, five hotels were involved and in 1987, seven hotels. The separate leaflet detailing the offer has had a design virtually identical to that of the main Festival brochure. Its production is financed jointly by the hotels and the Festival company. The hotels included are 'quality' hotels and are sold Festival tickets at a discount (of about £1 on high price tickets). The package offer is opera ticket, dinner before or after the performance, accommodation and English breakfast. There have also been separate offers of Festival-time 'bargain breaks' but without opera tickets, in the same leaflet. Bookings are made directly with the hotels and the offers have been limited to bookings made more than two weeks before the Festival, in order to encourage early booking.

At least two 'external' bodies have attempted to develop packages to the Buxton Festival (see earlier section: 4.3.2). A travel firm based in the south-east of England has organised coach visits during 1984-86 (inclusive) using accommodation (obtained at reduced rate) at the Palace Hotel, Buxton. Opera tickets were not included in the package, though tickets were available at a discounted price. Only about twenty-five such packages were sold each year and this has proved insufficient to ensure the continuance of the operation. It was not offered in 1987 (Notley, 1987). Interest was shown in the 1987 Festival by a small British tour operator

specialising in opera festivals (outside the UK). This was not pursued further in part because of the existence of the existing scheme arranged between Festival and local hotels, noted above (Blizzard, 1987). It had been suggested that this firm might take over the operation and marketing of this existing scheme for future Festivals, thus relieving the Festival company of any involvement. This has not happened and this tour operator has offered definite packages to the 1988 Festival.

#### 4.6.4 Image and Incentives

The Festival has not had a logo until the publication of material relating to the 1987 Festival. It may be that the lack of such a logo may have limited the impact of the Festival upon the public. It is conceivable that each Festival has been seen by some as being unconnected with the others since there has been no obvious 'corporate image' projected. The front of the 1987 Festival brochure makes a gesture towards asserting the continuity of the Festivals by referring to "the Ninth Buxton Festival". The new logo (see Appendix 4.16) is of no particular significance other than that it is "modern, neutral and easy to reproduce" (Head, 1987c). There is also some anecdotal evidence of confusion of the Buxton (opera-based) Festival with other 'Buxton Festivals' which include an annual Buxton Brass Band Festival, a Buxton and North Derbyshire Musical Festival and Buxton Drama Festival.

Sales incentives of various sorts have been introduced during the lifetime of the Festival. They have included Festival tickets (and accommodation) as prizes in newspaper and radio competitions, as well as the price concessions mentioned earlier.

#### 4.6.5 Other Aspects

Relationships with the press have been good and a great deal of media coverage was naturally generated for the first Festival. There was also a good deal in the second year but of a different sort, when the Festival ran into major financial difficulties (see 'chronological overview', Appendix 4.1).

The Festival has succeeded in attracting critics from all the national (and regional) newspapers and from specialist magazines such as 'Opera'. There have been a number of television and radio programmes relating to the Festival and some of the operas have been recorded for radio broadcasting by the BBC (see Table 4.16). After the 1980 problems, the 'Andersen Report' (September, 1980) confirmed that in the early years good relationships with the press had been established and good national publicity achieved. The novelty of a new Festival, combined with the re-opening of the Opera House, was enough to generate considerable interest and ensure media exposure. Local publicity and marketing were considered, however, to have



TABLE 4.16 - Radio Broadcasts of Buxton FestivalOperas (BBC Radio 3)

1980	Hamlet
1982	Hary Janos
1984	Medea Jason
1985	La Buona Figliola Il Filosofo di Campagna

been inadequate. In particular, it was believed that "the lack of a defined and effective marketing function was one of the major factors in the substantial income shortfall (in 1980)". Publicity material was felt to be too factual and not persuasive enough.

The failure at the local level was to be remedied (inter alia) by the formation of a 'Friends of Buxton Festival' organisation. Such a body was established towards the end of 1980 as the 'Buxton Festival Society'. This would not only stimulate interest in the Festival but also, hopefully, harness the services of members in a range of voluntary promotional and public relations work. The Festival Society has concerned itself with these matters and also assisted with clerical work and provided accommodation for artists and Festival staff. Fund-raising, through social and artistic events, has tended to be the main focus of the Society's activities, in practice, though it does undertake to distribute Festival publicity literature. Some Society members are nominated as 'area contacts' and distribute literature to outlets not reached by the main distribution channels. They also monitor the literature distributed through the main channels in order to notify the Festival management when stocks need to be replenished.

The general marketing effort of the Festival after 1980 was to be re-directed by organisational changes (see

section 4.2). The pre-occupation with financial, production and administrative matters, combined with limited funds, may well have served to limit the marketing initiative.

SECTION 4.7 - CONCLUSIONS

Buxton Festival is a festival that is centred on opera. The production of opera is the main activity of the Festival company itself and opera influences the structure and content of the rest of the Festival. It is likely too that it is the operas rather than any other Festival events that are of artistic significance in national (or international) terms (Kennedy, 1987).

The operas are outside the standard repertoire of the regional and national companies and have rarely been previously performed. Consequently, it is likely that they appeal to only a restricted market - a number of people likely to be less than those who attend opera productions by regional and national companies. Those with an interest in such relatively unknown operas are unlikely to be found in great numbers in Buxton and probably not in any one major local urban area. The market for such operas is likely therefore to be both geographically dispersed and thinly spread. Such a potential audience will need to travel if they wish to see the operas and they may also need to stay away from home overnight. Whether audiences are willing to do this remains to be determined as does whether any overnight stays are out of necessity or are more freely chosen.

The Festival company has, from its inception, recognised a need and expressed a desire for a wide geographical



appeal. There have been strategies which have been aimed directly at attracting such audiences: notification of accommodation, provision of inclusive packages, scheduling of operas, wide distribution of brochures, links with tourist boards and BAFA, and an implicit encouragement through the emphasis on the attractions of the area in Festival advertising literature.

Other conduct in the market by the Festival company tends to reinforce the appeal to the knowledgeable opera-goer and thus to the dispersed, thinly spread audience. The sort of image and level of consciousness of the Festival operas held by the more casual opera-goer and the more local population may be such as to fail to encourage a positive purchase attitude. Additionally, mode of advertising, price levels and structures, and booking facilities and procedures are conventional and familiar to and comfortable for the knowledgeable and regular opera-goer.

(Attempts to penetrate deeper into the local community, however widely defined, and to relate more to the less knowledgeable opera-listener are likely to be more demanding on resources than are existing strategies). The location in Buxton and in the Opera House probably contribute to this existing appeal; the former because of its middle-class ethos and the latter because of its overtones of formality.

The operas of Buxton Festival will, it is believed, draw audiences from a wide area, both because of the nature

of those operas and the way in which they are currently 'sold'. Some part of those audiences will need to, or may choose to, stay overnight away from home in order to see those operas.

## CHAPTER FIVE

## AUDIENCE SURVEYS

### SECTION 5.1 - METHODOLOGY

#### 5.1.1 Draft Surveys

Surveys of audiences at the Buxton Festival were undertaken in order to examine the three routes to arts tourism (see Chapter Two) and the drawing power of a performing arts event.

Initially draft surveys were constructed which would be sent to those on the Festival mailing list. This would obviously exclude an indeterminate number of people who bought their tickets direct and would have biased the sample to an unknown extent. (It was not known what proportion of tickets were sold by post.) The questions would have referred to the 1985 Festival; given the time involved in constructing and discussing the several survey drafts, this survey would have required respondents to recall actions and events about nine or ten months previously. It was decided to defer the survey until after the 1986 Festival and redraft questions accordingly.

Apart from using the Festival mailing list, another possibility agreed was to mail surveys to those persons who had completed a Festival-generated questionnaire during the 1985 Festival and who had indicated a willingness to complete a further questionnaire by post.

At this stage (May-June 1986) there was a possibility of undertaking a survey during the 1986 Festival itself. This was the desired option but was not confirmed until early June 1986. A number of possible approaches were considered for such a direct audience survey, including completion of questionnaires by interviewers and self-completion. Whatever the relative intrinsic merits of such approaches, attempts to survey audiences anywhere other than in the event venue were discarded. Street interviews were considered but such an approach would have been least likely to generate a sample that was representative of audiences; it would have been unlikely to generate many respondents from the non-local, non-staying segments of the audience.

Carrying out 'street' interviews in the immediate vicinity of the event venue just before or after the event might have increased the possibility of achieving a more representative sample. This was dismissed because of the anticipated reluctance of respondents to co-operate, especially if most of the audience arrived shortly before curtain up.

An alternative considered was a survey of visitors to the area - staying and day visitors - and obtain, in an 'omnibus' survey, information about 'general' tourism and tourism related to the Festival. This was rejected in such a form partly because it could obviously not guarantee representative coverage of audiences and partly because of organisational complexity. A modified visitor survey



was later re-considered with the objective of checking data from other approaches (see Appendix 3.6).

Although the direct audience survey was not confirmed until a relatively late stage, the first survey drafts were no more than a list of all the questions it was considered necessary to elicit the information required for this study. Since the Festival is one that includes a variety of activities such as opera, drama, jazz, symphony and chamber concerts, revue and talks, the survey form needed to be framed in such a way as to isolate the significance and effects of the opera core. At the early stages of drafting, the survey was to have been directed at those who attended opera performances regardless of whether they attended other events or not.

One group of questions, therefore, sought to determine why respondents attended the opera performances, whether it was out of a specific or general interest and whether it was factors such as the production team or the location that were important.

A further group of questions sought to determine whether respondents were visitors or not and if so, how important the opera productions were in the decision to visit. The survey also sought to identify the staying visitor and the reasons for the stay. Those who were on holiday would also be identified.

Other questions related to previous and future visits to Buxton and opinions of Buxton. The final sections were concerned with the personal characteristics of respondents and included artistic interests and past holidays.

Further consideration and discussion of the first drafts resulted in the decision to sub-divide into a number of short survey forms, each with a different focus. A short self-completion survey form, distributed directly to audiences, would be used to generate the most significant information. (This is a common and well-tried approach: Mann, 1966, 1974; Arts Council of Great Britain, 1978; Cuciti, 1984; Cwi, 1981; Foxman, McCart and Walshe, 1985; Brokensha and Tonks, 1986; Cultural Assistance Center and Port Authority of New York and New Jersey, 1983). The information which could not be derived from this survey was to be sought through a follow-up mail survey. Respondents to the first survey would be requested to co-operate in this mail survey and asked to include name and address on the survey form. (If this did not prove effective, the other sources of names and addresses previously considered might have been used).

A draft of Survey 1 was piloted in late June, 1986 and modifications incorporated into the final survey form.

## 5.1.2 Survey 1

### 5.1.2.1 General Structure.

The Festival Company agreed to a self-completion survey distributed directly to audiences, especially as plans for an internally-developed survey were not coming to fruition. This 'short' survey form contained questions which were of direct use to the Festival Company and were not included for the purposes of this study: the questions relating to newspapers and magazines read and how information about the Festival was obtained.

The aim was to construct a short survey form that could be distributed before performances began and completed by the end. It would be one sheet of A4 paper for convenience and would avoid a crowded appearance. The form would also include a logo and an explanatory introduction and would allow for coding of responses directly on the form itself. As an incentive for completion of the form, two free tickets to an event of own choice at the following year's Festival (1987) were offered in a 'prize draw'.

The 24 separate questions on the survey form were grouped into 14 'main' questions plus sub-questions; 18 of the 24 had pre-set answers and respondents needed only to tick boxes (see Appendix 5.12 for sample of survey form 1).

As this study was concentrating on the significance of opera, it seemed appropriate to distribute survey forms to

opera audiences only. However, it was decided to also survey audiences at a number of other events. This was in order to provide a more comprehensive coverage of the Festival for the benefit of the Festival Company and also because a number of opera-goers might be surveyed at these events who had not been surveyed at the operas themselves. The survey form needed, therefore, to be designed so as to determine the 'draw' of either opera or non-opera events in the visit to Buxton. The intention, however, was to attempt to identify the 'pull' of opera even for those respondents only completing survey forms at non-opera events.

The survey form was also designed to be 'performance-specific' in order to identify the draw of particular productions or performances at which the forms were distributed and completed. (Those respondents whose reason for visit to the area was, in some way, opera-related and who only completed a form at a non-opera event would, therefore, be conveying only limited information about the draw of opera).

Since the survey form would seek information about matters not related to the performance, such as length of overnight stay and age, the case for performance-specific questions was re-considered. If respondents were requested to complete a survey form at every performance they attended (the reason for attendance might be significantly different for each) there could be a duplication of information relating



to these non-performance aspects. It was not known beforehand what duplication of audiences there might be in practice and whether there were a large number of people attending only one performance each or a smaller number of people attending several performances each.

It was therefore suggested that whilst the survey form should remain performance-specific, respondents should complete one at only one event attended. Nonetheless it was considered that the information relating to different performances or events attended might be so different (e.g. not staying overnight for first event but doing so for another), that audiences should be requested to complete a form at every event attended. Since the respondents were invited to include their names and addresses (prize draw incentive and for follow-up survey) a scan of forms would, it was believed, be adequate to detect the 'multiple-respondents' and identify duplication of information and/or differences between the forms. Where the latter existed the forms would be retained as separate forms and where the responses were identified only one form per person would be retained. It was considered expedient to seek multiple-completion by individuals and modify at the analysis stage, if appropriate, rather than seek single form completion and subsequently suspect a gap in desired information.

It was also important to ensure that there was 'adequate' coverage of opera audiences. Since the forms were being



distributed to non-opera audiences and a number of non-opera events preceded the first opera performance by several days, then a requirement to complete only one form might have left a number of opera-attenders who also attended the earlier events, not completing forms relating to opera performances. A similar problem would have existed for any of those who attended a non-opera event prior to attending an opera performance.

As well as being performance-specific, the survey form would be person-specific. Each person in a party would be requested to complete a form rather than having one person complete on behalf of others. This was because it was felt that reasons for visit, the personal characteristics, the staying or non-staying nature of the visit and so on may have been different for each member of a party.

#### 5.1.2.2 Rationale for Questions

The primary concern in this first survey was to obtain information which would identify those who were staying overnight away from home whilst attending the opera (Q 8a; see sample survey form in Appendix 5.12). Once identified those whose stay was a holiday (route I) would be distinguished from those whose visit was not (route II) (Q 9a). In both cases the duration/origin of the decision to stay and/or be on holiday was to be determined (Qs 8e and 9b) and whether the option of 'non-stay' and/or 'non-holiday' had been a consideration at any stage. The object was to attempt

to identify those who had 'converted', after deciding to attend the Festival, from being non-stayers to being stayers and/or from non-holiday to holiday visitors. (If respondents had been asked only about conversion from non-holiday to holiday then those non-holiday visitors who had converted from non-stay to stay would not have been identified).

Secondly, the survey form was to seek to identify the significance of opera as a reason for visit and, as appropriate, the stay, and the holiday or non-holiday (Qs 1, 2 and 10). Since the survey form was not confined to opera events, the direct question about how significant opera was in these decisions was not asked. Consequently, the 'leading' question referred to the drawing power of the Festival (Q 1). This related to the Festival's importance in the visit specifically to Buxton, despite the fact that some respondents might be staying overnight elsewhere. The reason for that stay might have been totally unrelated to the Festival and it may only have been at a later stage that it was decided to visit the Festival and Buxton. The Festival could have been the sole reason for the visit to Buxton and this would have been causally linked to an overnight stay elsewhere. It was not practical to probe further on this on the survey form. Consequently, it was decided that the main analysis would focus, therefore, on those who stayed overnight in Buxton itself and about whom there should be little confusion of purpose.

The significance of opera was to be isolated by means of other questions - by requesting respondents to indicate the area of their 'greatest interest' in the Festival (Q 2) and, to a lesser extent, the other events they had or would attend (Q 3a). The varying strength of opera as an attraction would be distinguished by relating it to those other areas of interest. In addition, questions related to the 'attractiveness' of the particular performance attended (Q 10). The questions would be designed so as to indicate whether the respondent had a primary, incidental or accidental interest in opera and/or the Festival, whether he/she was interested in a particular art form (such as opera or drama) or several, and whether it was a specific or more general interest (Q 10b) in a particular art form that was the draw.

In neither of surveys 1 or 2 was a question posed about what would have been the effect on the decision to visit of an absence of opera or Festival. Such a question would have dealt with a hypothetical situation and it was considered more appropriate to question audiences about actual behaviour.

Finally, other parts of the survey form would expand on aspects discussed above. For instance, if an overnight stay, where was the stay and for how long (Q 8b-8d)? Details of age, sex and occupation were requested (Qs 12, 13 and 14) as was an indication of interest in opera, through the number of non-Festival opera performances

attended (Q 6). Question 11 sought information relating to when and how tickets were bought and price paid. The price paid and when tickets were purchased might have been found to vary according to the 'category' of respondent. How tickets were bought was included, largely, to give an indication of how representative the Festival mailing list might have been if it was to be used for the second survey.

#### 5.1.2.3 Distribution and Response

Having decided that non-opera events would be covered as well as opera, it was subsequently decided, for practical reasons, to cover events at one venue only: the Opera House. All operas were held here as were most other non-opera events of 'significance'; this venue has the largest seating capacity of all venues used. (See Appendix 5.1 for location of events).

At the Opera House itself all events were covered by the survey except for 4: the two dramatised readings, the late night revue and one performance of the children's opera. Thus, 20 events were covered: all the performances of the two core operas, four out of the five performances of the children's opera, a song recital, two classical music concerts, two jazz concerts and a musical revue. (See Appendix 5.2 for details of performances covered).

Events not covered, which were at other venues, included all of the drama presentations, most of the late night



revues, a 'play with music' for children and the jazz festival. It was considered that those events not covered would not have been of sufficient significance in themselves to have influenced the decision to visit Buxton and/or stay overnight and most non-locals in audiences would be covered by concentrating the survey at the Opera House. It remains a possibility, however, that some of these non-covered events were of significance as a draw. (Some of this might be evident in the forms returned by Opera House audiences). Certain of these events which were not covered were not produced by the Festival Company: jazz festival, the fairs, choral communion, etc, and might have been difficult to survey.

Initially it was agreed that survey forms would be placed on all seats in the Opera House prior to each performance. This would have been less desirable than a more personal direct approach but would have ensured coverage of the audience. This idea was subsequently abandoned in favour of a suggestion for placing a survey form in each programme book and 'night sheet'. This was even less desirable in that not everyone will purchase either one of these, the survey form would not have a high profile and there would be no verbal direction of attention to it. This system was, however, followed for the first nine of the twenty performances covered. From Appendix 5.2 it can be seen that these nine represented five out of the ten performances of the core operas, the musical revue (Ned Sherrin),



the song recital (Rita Hunter), a jazz concert (Marion Montgomery) and a classical music concert (London Barbican Consort). A modified system for distributing the forms was followed for the remaining eleven performances covered: five opera performances (three of Ariodante and two of King Arthur), a jazz concert (Humphrey Lyttelton), four performances of the children's opera and a classical music concert (Moscow Virtuosi). Survey forms were distributed personally to all who would accept, as audiences entered the Opera House. Strategic placing of survey assistants (a limited team at any one performance of between two and four) was possible because of the single entrance to the Opera House and the two internal routes to seats. Manpower for distributing survey forms was not available from Festival or Opera House resources and other volunteers were used. Survey assistants enjoined audiences as they entered to 'help the Festival' by completing a survey form and drew attention to the prize draw.

Resources did not permit the deployment of assistants within the auditorium to urge completion of forms, to answer queries or to collect forms. Forms were to be returned by leaving in collection boxes positioned at the two exits and at a number of other points along the exit routes.

The number of forms distributed during performances 1 to 9 as a percentage of the audiences at those performances

was almost identical with the 'distribution rate' at performances 10 to 20 (see column d of Table 5.1). However, there was a significant difference in the coverage and response rates between these two periods (see columns e and f in Table 5.1). For performances 1 to 9, the coverage rate was 8.6% and for performances 9 to 20 it was 16.6%. The response rates were 18.1% and 35.2% respectively for the same two periods. (For details of these rates for individual performances, see Appendix 5.3).

Overall, the number of forms collected and processed represented 12.7% of audiences at these twenty performances. At opera performances only, the coverage rate is higher at 14.6% and the response rate was highest, at 30.1%.

The survey forms revealed that a number of people had attended more than one performance of the operas. Consequently the number of tickets sold was adjusted to derive an estimate of the number of individuals represented by these ticket sales (see Appendix 5.4). Given this estimate of people, it is reasonable to assume that the number of forms collected and processed relating to opera performances represents about 22% of the individuals who attended the performances. (It was not possible to make the same estimate for non-opera events as other events attended were not specified by respondents, other than in general terms). From survey 2 it is possible to determine average group size at opera performances, at least in the case of those staying overnight in Buxton. From this it was

TABLE 5.1 - Distribution, Coverage and Response Rates for the Audience Survey, Buxton Festival 1986

	a. Tickets	b. Forms	c. Forms collected (& processed)	d. Distribu- tion rate	e. Coverage rate	f. Response rate
<u>Performance covered</u>						
1-9 (up to & including 1 August)	5573	2642	479	47.4	8.6	18.1
10-20	6723	3174	1117	47.2	16.6	35.2
<u>Type of performance</u>						
Opera	7744	3756	1131	48.5	14.6	30.1
Children's opera	1305	480	116	36.8	8.9	24.2
Concerts	978	528	140	53.9	14.2	26.3
Jazz	1273	596	94	46.8	7.4	15.8
Other	996	456	82	45.7	8.2	17.9
Overall	12296	5816	1563	47.3	12.7	26.8

Notes:

1. For detail of performances 1-9 and 10-20, see Appendix 5.2.  
 2. Opera includes performances 3, 5, 7, 8, 9, 10, 13, 15, 17 and 19; children's opera: performances 12, 14, 16 and 18; concerts: performances 6 and 20; jazz: performances 2 and 11; other: per-  
 formances 1 and 4.

3. Distribution rate (d): forms issued (b) as % of tickets sold (a); coverage rate (e): forms col-  
 lected (c) as % of tickets sold (a); response rate (f): forms collected (c) as % of forms  
 issued (b).

4. In addition to the 1563 forms collected and processed there were a further 32 forms collected but  
 not processed because of illegibility, incompleteness, internal inconsistency or timing of receipt  
 and a further 57 forms which were collected but not processed because they were 'duplicates' (see  
 text).

5. In column (c) the forms were those which relate to particular performances and not necessarily the  
 forms collected at those performances.

estimated that the 1,131 'opera' forms collected may represent between 28% and 40% of the opera audiences (see Appendix 5.5).

The respondents to the survey were not a 'random sample' and the responses may contain biases of unknown magnitude and direction. In so far as the existence and not the relative size of different audience segments was an issue, this may have been of little consequence. It may have been of greater consequence when differences between segments of the audiences were identified.

The only check on how representative of audiences the sample might have been is by way of prices paid for tickets. Prices paid by respondents may be related to prices of all tickets sold and some idea of whether certain parts of the audience were over- or under-represented may be gained. This relationship for opera audiences is shown in Appendix 5.6 . There was a broad concurrence between the total opera ticket sales distribution and the profile of prices paid by opera survey respondents; most sales and respondents were at £5.50 (gallery), £10.50 (upper circle and stalls), £12.50 (stalls), £14.50 (stalls), £16.50 (stalls and dress circle) and £20.00 (dress circle). Nearly 80% of ticket sales and tickets bought by respondents were at these prices. Audiences who paid the cheapest price (£5.50) were under-represented in the survey, whereas those at the higher prices tend to be over-represented (with significant



exceptions in the case of £8.50, £15.50 and £20.00). Survey results were weighted to reflect the over- and under-representation and all results shown in Chapter Five are weighted in this way.

The survey results were also weighted to reflect over- and under-representation of 'days'. The daily distribution of forms collected did not coincide with the daily distribution of tickets sold (see Appendix 5.2). Weighting was undertaken in order to reduce the likelihood of, for instance, over-representing Friday and Saturday night audiences which might have over-stated the tourist element in the audiences.

#### 5.1.2.4 Pre-Processing

A scan of the forms collected revealed that 107 forms were identifiable as 'multiples', i.e. a number of respondents (50) had submitted more than one form: 45 submitted 2 forms, 3 submitted 3 forms and 2 submitted 4 (see Appendix 5.7). This was not unexpected since audiences had been requested to complete a form at each performance attended (see earlier). A further 204 survey forms did not have names and addresses on them and could not be identified as multiples or otherwise. In the case of the opera audiences there were relatively few forms such as this: 70 out of 1,131. All were treated as non-multiples and as having been submitted by different individuals.



The 107 multiple forms were submitted by 50 individuals and very few (4 only) submitted forms, one of which related to a non-opera event and one to opera. The 'multiples' of any one individual, except for the above 4, related entirely to opera or non-opera events.

Most individuals (43 out of the 50) submitted multiple forms that were identical in all respects, including ticket prices. In 35 of these cases the forms apparently related to the same performance. Survey forms were coded beforehand to indicate the performance at which they were distributed but it is possible nonetheless that the remaining 8 individuals could have obtained differently coded forms which then related to a single performance.

In the case of the 4 individuals whose forms related to both opera and non-opera events, there were minor differences in responses, especially relating to question 10 (i.e. the attraction of the performance attended). The forms of the remaining 3 individuals who submitted more than one form with different responses on, each also differed only in minor ways such as ticket price, or whether overnight stay.

The small number of 'multiple forms', the low proportion that related to both non-opera and opera events and the high overall proportion of forms that related specifically to opera (over 70% of the total collected) meant that a decision to disregard the 'excess' of the multiple forms would not lead to major deficiencies in data. It was decided therefore to disregard all second and third forms

submitted by individuals. (This would also avoid duplication of personal characteristics). This meant that 57 of the 107 forms were not processed. The total of 1,563 forms collected (Table 5.1) refers to the total after elimination of the excess 57. (In the case of opera, 32 forms were excluded, leaving a total of 1,131).

All forms were checked manually to ensure that they were internally consistent. Where addresses were written in, this was checked with the answer to question 7 (where do you live?). Ticket prices paid by respondents were checked to see they were consistent with prices charged by the Festival; the prices were also checked, as far as possible, with the time the tickets were bought, the type and the day of performance. The events that respondents claimed to be attending at the Festival (Q 3a) were checked against the event at which the survey form was issued. In particular, a response to question 3b (performances of operas attended) was checked against event at which the form was issued. Responses to question 10a (attraction of the performance) were also checked against 'issue event'. Questions with several parts to them were checked to ensure that the answer to any one part was consistent with the others.

Wherever possible, inconsistencies were reconciled and otherwise the forms were discarded. Eighteen forms were discarded for this reason (see Appendix 5.8).

At this stage a number of minor deficiencies in the survey coding were apparent. Provision had been made for the

coding of only one each of a daily and Sunday newspaper and an opera/music magazine (Q 4); a number of respondents specified more than one of each. A small number of respondents indicated that they were aged under 16 and this was a group that had not been specified in question 12. In the case of ticket cost (Q 11b) some respondents indicated that tickets were 'complimentary' and no figure was written in. The question about how tickets were bought (Q 11c) demonstrated that some were a gift or that respondents were guests of others or someone else had bought the tickets and the 'method' was not known. Codings for these circumstances and for complimentary tickets were then provided. Responses to the question "where do you live?" (Q 7) ranged, as expected, beyond the 14 categories specified. These responses were classified and coded into counties, with the exception of Wales and Scotland (coded into regions). Several options were considered for the classification (and coding) of responses to the question covering occupation of respondents (Q 14). A number of classifications currently exist based on occupation, industry or employment status (self-employed, employee, management, etc), such as the Registrar General's social classes (I to V) or socio-economic groupings (1 to 17) and the socio-economic groups of the National Readership Survey (AB to DE), and the 'key occupations' of the Department of Employment (groups I to XVI in 1983). The allocation of respondents to any such groupings requires detailed information such as nature of duties and responsibilities, type of industry

worked in, size of firm, and number of persons supervised. Such detail was not available from the respondents to this survey and any grouping is therefore arbitrary. The classification adopted after a close scrutiny of the responses is a mixture of status, occupation and industry.

Categories of 'retired', 'housewife/husband', 'student' and 'unemployed' are unambiguous though it would have been useful to determine previous occupations/industries of those now in these categories and to determine occupations/industries of working spouses/partners (if any).. Most of the respondents in the 'education' category were, in fact, lecturers or teachers and most of those in 'medical' were doctors. Respondents did not always give sufficient information to enable accurate classification to occur, e.g. 'civil servant', 'self-employed', 'scientist'.

An additional factor is that the employment or occupation stated on each form may have depended on which member of any one group at a performance completed the form. (It was more likely that members of any one group at a performance are of similar age-groups than it was for them all to be employed or in the same occupation).

### 5.1.3 Survey 2

#### 5.1.3.1 Structure and Rationale for Questions

The purpose of the second survey was to carry those questions omitted from survey 1 and was directed solely at



opera-attenders staying overnight in Buxton. The questions were designed to:

- a) clarify the primary, incidental and accidental distinction within cultural tourism;
- b) identify route III, the part-holiday route to cultural tourism;
- c) identify and examine the pull of those factors other than the operas in the decision to visit Buxton, in the case of each of routes I, II and III;
- d) gain further insight into why such tourism occurs and into the importance of this tourism against the general tourism background of the respondents.

For sample of survey 2 form see Appendix 5.13. Questions 1, 2 and 4 were related to a) above. They were to do with the importance of the Festival in the visit to Buxton and would identify other reasons that might have been important. Question 2 would indicate the timing of the decision to attend the opera and show, for instance, whether or not respondents had decided to attend at the same time as they decided to visit Buxton. The fourth question was tied in to these in a similar way as 'greatest interest' in survey 1 was tied in to questions relating to reasons for visit and attraction of performances attended. The responses to these three questions would give another perspective on the drawing power of the operas in the decision to visit. Question 6 was directed towards b) above; it gave three categories of the visit, to include part-holiday (route



III) as well as the two identified in survey 1 (routes I and II). Respondents would also be required to identify whether or not the operas/Festival were the holiday element of the part-holiday visit. Responses to question 1b would identify other reasons for the visit to the area. (These responses would also help explain the other reasons for the visit of those identified in question 6 as being via routes I or II).

Question 1b and question 3 would relate to c) above. The second part of the first question required respondents to identify in general terms, the reasons other than the Festival (if any) that influenced the decision to visit. Question 3 included factors that might relate more directly to the operas themselves, such as the thematic context.

The remaining questions (5, 6c to 13, 16 to 19, 21 and 22) were designed to bear upon d) above. Given the rarity value of Buxton Festival operas, one question (5) sought to determine, in part, how 'rare' the operas were to the audiences. An indication of opera-interest was given by question 21; survey 1 had sought to measure this by reference to number of attendances at performances. Attendance and interest need not coincide, however, and hence the form of this question.

The two latter sections of question 6 were concerned with whether the stay during Festival time was the only or main holiday of the year; a further question (22) required respondents to indicate past holiday patterns with particular reference to any opera element of holidays.

Questions 7, 18 and 19 were related to why the stay overnight had occurred and how far it was 'necessity' or 'choice'. Other questions sought to clarify previous direct experience of Buxton, whether on a staying or non-staying basis; this would add another dimension to the drawing power of the Festival (Qs 8, 9 and 10). Similarly, the effects of the stay in terms of subsequent visits were assessed through two other questions (16 and 17).

Details of the visit itself that were sought included the number and 'status' of persons accompanying the respondents both on the visit and at the performance(s). In particular, the intention was to discover how far either visit included children and the difference, if any, between those accompanying on the visit and those accompanying to the performance (Qs 11, 12 and 13). Additionally, questions were asked about the mode of travel to Buxton and the amount of expenditure on accommodation and meals during the stay (Qs 14 and 15). The responses to these two questions were not fundamental to the outcome of the study. In the case of question 15, it was considered unlikely that reliable expenditure figures would be reported. Visitors' reports of expenditure need always to be interpreted with caution. In this case, respondents were requested to supply information at least six months after that expenditure had been incurred.

### 5.1.3.2 Distribution and Response

This second survey was designed as a postal survey. It was directed at those respondents to survey 1 who had indicated they were opera-attenders and were tourists staying in Buxton. Other tourists were not considered in order to reduce any ambiguity that might attach to questions relating to reasons for the visit to Buxton. Not all respondents in the target groups had, however, indicated a willingness to complete a second survey and some of those who had did not provide names and addresses. Most (84.5%) had, however, indicated a willingness to assist and had included usable names and addresses on survey 1. Of the survey forms sent to these (341), 79.5% were returned completed. Forms (34) were also sent to those in the target groups who had provided names and addresses but had not indicated a willingness to complete a second form. Completed forms were returned by 73.5% nonetheless. The overall response rate was 78.9% (see Appendix 5.9).

A number of respondents (87) to survey 1 had stayed overnight in Buxton and had been classified as non-opera tourists as their forms had related to non-opera performances. Some of these had attended opera performances and it was considered that they should be included in survey 2. Of the 77 forms sent, 37.7% were returned and could be processed (see Appendix 5.9).

Overall, the response rate to the 452 forms sent out was 71.9%.

Forms were posted during February 1987 and were accompanied by a reply-paid envelope, a summary of the results of survey 1 and a letter explaining the purpose of the surveys (see sample summary and letter in Appendix 5.13). Respondents were also reminded of the impending draw for free tickets which was for respondents to survey 1.

There was no obvious difference in the characteristics of respondents and non-respondents to survey 2. These were checked through survey 1 and there is no reason to believe that differences in factors such as age, home area, or occupation would cause any serious bias in the results of survey 2.

Data from surveys 1 and 2 was processed on the Manchester Polytechnic PRIME computer using SPSS-X program.

Preliminary Note to Section 5.2

Standard errors of the proportion have been calculated for tables in Section 5.2, but are not shown. In most cases the relative size of survey sub-sets or audience segments is not a fundamental issue.

Standard errors of the difference between proportions have also been calculated, but are not shown. Unless otherwise indicated in the tables, it should be assumed that the differences are significant at the 95% level of confidence. The symbol '\*' in a table indicates that the difference is not significant.



## SECTION 5.2 - RESULTS AND ANALYSIS

### 5.2.1 Survey 1

#### 5.2.1.1 Data Sub-Sets

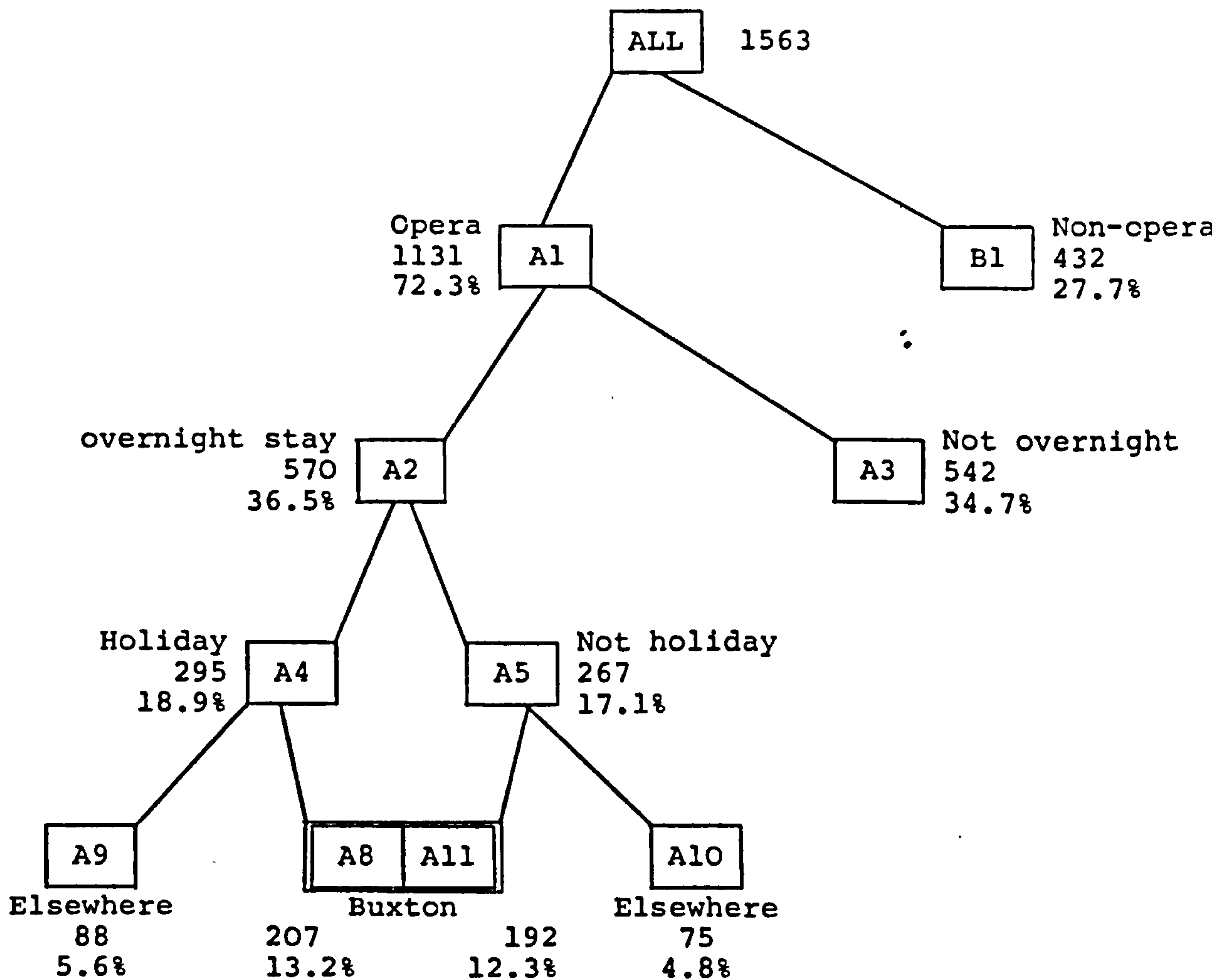
The focus of this study has been audiences at opera performances and, in particular, those who were staying overnight. Consequently data was derived for a number of appropriate sub-sets which are represented in Figure 5.1. The 'opera' sub-set A1 refers to all those forms distributed at and confirmed as relating to opera performances. Some of the respondents in sub-set B1, i.e. those forms relating to non-opera events, also indicated that they had attended or would be attending opera productions. Actual attendance was less certain than for those in A1 and performance-specific questions would not have related to the drawing power of opera. Therefore those within B1 who had indicated attendance at opera (164 respondents) were not included with the A1 respondents.

Opera-related forms (A1) were 72.3% of all forms processed; opera audiences were 63% of audiences at all events covered by the survey.

The number of respondents in opera audiences who indicated an overnight stay, sub-set A2, was similar to the number of those not staying overnight, sub-set A3. The overnight stayers were further subdivided into those who indicated they were on holiday, sub-set A4, and those not on holiday,

Figure 5.1

Data sub-sets of audience survey 1 undertaken at Buxton Arts Festival 1986



**A6** A8 + A11

**A7** A9 + A10

% of total sample

sub-set A5. The proportion in each sub-set is shown in Figure 5.1.

It was also important to identify those who were staying in Buxton. Question 1 related to reasons for the visit to Buxton and was meant to assist in examining the drawing power of the Festival in the overnight stay at Buxton. Overnight stays elsewhere may have been caused by the Festival but questions could not be posed in such a way as to generate unambiguous answers from respondents staying elsewhere and relate to non-staying audience segments as well. Total data was therefore subdivided into those respondents who were staying overnight in Buxton, sub-set A6, and this was in turn subdivided into those on holiday, A8, and those not on holiday, A11. Those staying overnight in Buxton accounted for 25.5% of all forms processed and 71.2% of all tourists in the opera audiences (see Table 5.2 iii).

Each component of these 'pairs' of sub-sets, A2 and A3, A4 and A5, A8 and A11, contained a similar number of forms to the other component of the 'pair'.

In terms of the total opera forms processed (A1) just over half of the respondents were tourists, i.e. staying overnight (A2) (see Table 5.2 i). Of these tourists, more were on holiday than were not: 51.7% and 46.8% respectively (see Table 5.2 ii).

TABLE 5.2 - Composition of Opera Audiences at Buxton  
Festival 1986

(i)	A1 Opera audience	100.0%
	A2 Overnight stayers - tourists	50.4%
	A3 Non-stayers	47.9%
	Not specified	1.7%
(ii)	A2 Tourists	100.0%
	A4 Holiday	51.7%
	A5 Non-holiday	46.8%
	Not specified	1.5%
(iii)	A2 Tourists	100.0%
	A6 Tourists in Buxton	71.2%
	A7 Tourists elsewhere	28.8%
(iv)	A6 Tourists in Buxton	100.0%
	A8 Holiday tourists in Buxton	50.9%
	All Non-holiday tourists in Buxton	47.2%
	Not specified	1.9%

### 5.2.1.2 Opera Audiences (A1)

(See Appendix 5.10 for full data relating to A1, the opera audiences).

The 1,131 forms processed that related to respondents at opera performances were 72.3% of all forms processed. Nearly all the respondents (93.5%) indicated that opera was where their greatest interest in the Festival lay. Just over half attended both operas (54%), usually one performance of each. Of those who attended only one opera, 'King Arthur' was the more popular and was attended by nearly a quarter of respondents, whereas one performance only of 'Ariodante' was attended by just over one-fifth of respondents. Attendance at more than one performance of either opera was uncommon: by about 1.6% of respondents.

The majority of respondents had been to opera performances, other than at Buxton Festival, during the previous twelve months; only 19.2% had not been. Nearly two-thirds (63.4%) had been less than once a month but 35% had been on at least six occasions during the year. The 'attraction' of the performance at which a respondent was surveyed was usually either 'the opera itself' (56.5% of respondents) or 'the composer' (19.5%). Reasons such as 'evening out' or 'someone else's choice' were of little significance. Of those who considered 'the opera itself' to be the attraction, nearly all (85.4%) were attending out of a general interest in opera, rather than a specific interest in that particular opera.



The opera audiences were, therefore, those with an existing interest in opera but who probably did not necessarily have narrow operatic interests. About half of the opera audience (52.3% of A1) had confined themselves to an opera visit only during the Festival (see Table 5.3). Most of the others had attended one other event only: concerts/recitals, or the exhibitions or drama.

The profile of these respondents was similar to that evident in many other surveys of opera audiences (see Chapters One and Two). Two-thirds were aged 45 or over and most were in professional or managerial occupations (especially education) or were retired (22.2%).

Most of the respondents were local or regional: 62.4% were from Derbyshire or from the region (as defined in Table 5.4). Also, about one-fifth were from London and the South and South-Eastern area (as defined in Table 5.8). Less than 2% were from overseas; this may be an underestimate and may reflect an apparent unwillingness on the part of overseas members of the audience either to accept a survey form or to complete one once accepted.

About half of all the opera respondents were staying overnight whilst attending the Festival (see Table 5.5) and nearly all of these were staying in Buxton. Most overnight stays were short, either one or two nights, with the most frequently mentioned duration being two nights (mentioned by 44% of respondents). Very few (6.4%) were staying

TABLE 5.3 - Attendance Only at Opera Performances by Audiences at Buxton Festival 1986

Opera only		Opera and one other event		% of respondents in each sub-set attending events indicated	
A1	A2	A3	A8	A11	
opera audiences	opera tourists	opera non tourists	holiday tourists in Buxton	non-holiday tourists in Buxton	
52.3	44.5	60.7	32.0	44.3	
22.0	22.8	21.0	25.6	20.3	

TABLE 5.4 - Home Area of Opera and Non-Opera Audiences  
at Buxton Festival 1986

	% of respondents in each sub-set	
	<u>Opera audiences (A1)</u>	<u>Non-opera audiences (B1)</u>
Buxton	3.0	8.3
Rest of High Peak and Derbyshire	13.4	19.2
'Region'	46.0 <u>62.4</u>	52.9 <u>80.4</u>
London	12.2	5.1
Elsewhere in UK	23.9	12.9
Overseas	1.7	1.4 *
Not specified	-	0.2

Note: 'Region' includes Greater Manchester, Cheshire, W Yorkshire, Merseyside, Nottinghamshire, South Yorkshire, Lancashire, North Wales and Staffordshire

TABLE 5.5 - Tourists in the Opera and Non-Opera  
Audiences at Buxton Festival 1986

	<u>Opera audiences (A1)</u>	<u>Non-opera audiences (B1)</u>	
% of respondents in each sub-set staying overnight away from home	50.4	29.2	
% of overnight visitors in each sub-set		,	
i) Staying in Buxton	71.0	69.0	*
ii) Staying 1 or 2 nights	61.0	52.4	*
iii) Using hotel accommodation	50.6	33.3	
iv) Using boarding/guest houses	16.1	22.2	*
v) On holiday	51.7	60.3	*
vi) Certain beforehand they would stay overnight	82.9	74.6	*

longer than a week. Serviced accommodation (hotels and boarding or guest houses) was used by two-thirds of the tourists; a fifth were staying with friends and relatives and the rest in unserviced accommodation.

Most of the 'overnight stay' respondents (82.9%) had not considered attending the Festival other than by staying overnight in order to do so. Few (16.3%) had 'converted' at some stage from considering attendance without an overnight stay. Whether the overnight stay was considered 'necessary' or was more 'freely chosen' is something that cannot be determined from this survey but is pursued in survey 2. The fact that half of the respondents had purchased their opera tickets two months or more before the performance suggests a certain long-term interest in the Festival. (The Festival's own survey of 1985 audiences demonstrated that 70% had attended a previous Festival with nearly 17% having attended nearly all previous Festivals).

The tourists were fairly evenly split between those who considered their overnight stay to be a holiday and those who did not (see Table 5.5). Nearly a third of the holiday tourists had thought of attending the Festival on a non-holiday basis: indicative of a possible conversion from route II to route I.

As noted previously, the data from the questions concerned with the drawing power of the Festival in the visit to Budton can only be satisfactorily applied to those staying in Buxton, the sub-sets A8 and A11.



### 5.2.1.3 Opera (A1) and Non-Opera (B1) Audiences

The non-opera audiences were not a subject of this study but they were analysed because of the presence of opera-attenders within that sub-set. In fact, 38.7% of those attending non-opera events (sub-set B1) had attended or would attend an opera production during the Festival. Opera was expressed as the greatest interest in the Festival by 36.7% of non-opera respondents. They were, however, apparently less likely than the opera audiences to attend both of the core operas and more likely to attend one only. (The differences are not significant, however; see Table 5.6). The Purcell opera ('King Arthur') was more popular with the non-opera audiences than was the Handel opera (see Table 5.6).

Interest in opera generally, as represented by the number of visits to opera performances other than those at Buxton Festival, was higher amongst the opera audiences (see Table 5.7). Nearly 80% of A1 sub-set had attended at least one such performance during the previous twelve months, compared with only half of B1, the non-opera audiences. The opera audiences were the more frequent opera-attenders: 16.3% of A1 had attended twelve or more performances during the previous twelve months, compared with only 5.4% of B1.

The respondents in sub-set B1, the non-opera group, were a heterogeneous group and were obviously likely to vary in

TABLE 5.6 - Festival Operas Attended by Opera and Non-Opera Audiences at Buxton Festival 1986

Number of performances of the following attended:			% of respondents in each sub- set A1 and B1 indicating att- endance at any opera:		
			<u>Opera audiences (A1)</u>	<u>Non-opera audiences (B1)</u>	
<u>King Arthur</u>	<u>Ariodante</u>				
0	1		21.3	11.9	
1	0		24.7	38.7	
1	and	1	52.9	45.2	*
1	and	2	0.4	1.2	*
2	and	1	0.1	0.6	*
2	and	2	0.2	2.4	*
2	and	3	0.1	-	
3	and	3	0.1	-	

TABLE 5.7 - Attendance of Buxton Festival Audiences at  
other Opera Performances, during Previous  
Twelve Months

	% of respondents in each sub-set:	
	<u>Opera audiences</u> (A1)	<u>Non-opera audiences</u> (B1)
No such visit	19.2	47.2
1 to 5 visits	44.7	39.6
6 to 11 visits	18.7	6.0
12 to 23 visits	10.3	3.5
24 or more visits	6.0	1.9
Not specified	1.1	1.9

\*

their interest in opera. Those respondents at the children's opera (26.9% of B1) would, perhaps, have been expected to be those most likely to attend the core operas as would have been those at the Rita Hunter recital. Those at the concerts (32.4% of B1) would, perhaps, have been less likely to do so and those at jazz and revue events least likely of all to be opera-attenders. It is probable that some proportion of B1 respondents could well have been placed in sub-set A1. If responses to question 3a (which Festival events will you have definitely attended by the end of this year's Festival?) were an accurate representation of actual attendance, then at least 38% of B1 respondents were also 'opera-audiences'. As the opera/non-opera distinction was not an important one for this study, no attempt was made to adjust the content of the sub-sets A1 and B1 along these lines. A lengthy comparative analysis of A1 and B1 was not justified either because of the heterogeneous nature of B1 and the overlap between the two groups.

It is significant, however, that the non-opera audiences (B1) were more likely to be 'local' than were the opera audiences. From Table 5.4 it can be seen that just over 60% of A1 audiences were from Buxton, the rest of Derbyshire and the 'region' (as defined in Table 5.4). Over 80% of B1, the non-opera audiences, were local and regional. The difference between the two sub-sets was noticeable and significant at the 'local' level also: 27.7% of B1 and

only 16.4% of A1 were from Derbyshire.

This difference in home area was reflected in the extent to which the two audience sub-sets were staying overnight away from home. About half of the opera audiences were staying overnight away from home, whereas less than 30% of the non-opera audiences were (see Table 5.5). This difference casts some doubt on the view that tourists were more likely than others to complete the survey form. The opera attenders had been more certain than the non-opera attenders that they would stay overnight; over 80% of A1 and about three-quarters of B1 had not considered not staying overnight (not significant difference, see Table 5.5).

In both sub-sets of A1 and B1, similar percentages of the tourists stayed in Buxton itself and were short-stay tourists of one or two nights duration (see Table 5.5). A higher percentage of B1 was staying eight or more nights, however, than was the case for A1 (15.9% and 6.4% respectively). This might, in part, reflect the apparently higher proportion of the non-opera audience that was on holiday (though not a statistically significant difference) (see Table 5.5).

The opera audiences were greater users of hotel accommodation; used by 50.6% of A1 and 33.3% of B1.



#### 5.2.1.4 Opera: Tourists (A2) and Non-Tourists (A3)

The clearest and least surprising distinction between the tourists and the non-tourists in the opera audiences was the home areas. In Table 5.8 it can be seen that most of the non-tourists (92%) were local and regional. Only a third of the tourists were local or regional and a high percentage were from London (nearly one-quarter) or from the South and South East area (14.7%). It is significant, however, that some part of the local and regional audiences were staying overnight: of the total opera audiences 708 were local or regional and of these, 27.2% stayed overnight away from home.

For both audience segments opera was the 'greatest interest' in the Festival: it was indicated as such by over 90% of respondents in A2 and A3. They also had a similar distribution of interest in other events, with concerts/recitals and drama being the next most popular areas of greatest interest. The events that each segment considered they would have attended by the end of the Festival were also similar but the proportion of non-tourists that attended other events was generally lower than that of tourists (see Table 5.9: all differences between A2 and A3 are significant except for children's opera and jazz). The tourists were, perhaps, more attracted by the Festival concept or they might only have taken advantage of the other events offered after being initially attracted by the opera(s). The tourists were also more likely than the

TABLE 5.8 - Home Area of Tourist and Non-Tourist Opera Audiences at Buxton Festival 1986

	% of respondents in each sub-set	
	<u>Tourists</u> <u>(A2)</u>	<u>Non-Tourists</u> <u>(A3)</u>
Buxton	-	5.4
Rest of High Peak and Derbyshire	2.7	24.3
'Region'	31.1	62.3
London	23.9	0.4
South and South East area	14.7	0.6
Elsewhere	27.6	0.7

- Note: 1. 'Region' is as defined in Table 5.4.
2. South and South East area is defined as counties of Kent, Surrey, West Sussex, East Sussex, Hampshire, Berkshire, Oxford, Buckingham, Bedford, Hertfordshire, Cambridge, Suffolk, Essex.

TABLE 5.9 - Festival Events Attended by Tourist and Non-Tourist Opera Audiences at Buxton Festival 1986

% of each sub-set that indicated they would have definitely attended the following events by end of Festival			
	<u>Tourists</u>	<u>Non-Tourists</u>	
	<u>(A2)</u>	<u>(A3)</u>	
Opera	100	100	
Concert/recitals	26.0	17.8	
Exhibitions	23.2	12.6	
Drama	18.4	12.2	
Late night revue	14.0	7.2	
Talks	14.0	5.4	
Children's opera	13.2	10.8	*
Readings	12.3	7.1	
Jazz	3.7	4.6	*

non-tourists to attend a performance of both operas. In Table 5.10 it can be seen that 62.3% of tourists had attended performances of both King Arthur and Ariodante, whereas only 43.9% of the non-tourists had done this. As in the case of opera audiences as a whole (A1) it was the Purcell opera, King Arthur, that was the more popular of the two operas when only one opera was attended; this was so for both tourists and non-tourists (see Table 5.10). However, only 37% of tourists attended one only opera performance, whereas 54.5% of non-tourists attended one only.

Tourists are evidently more extensive users of the Festival than are non-tourists, though whether by prime objective or incidental choice could not be determined from this survey.

Interest in opera as represented by other visits to other opera performances during the previous twelve months was greater in the case of tourists than in the case of non-tourists (see Table 5.11). An apparently higher percentage of tourists (82.2%) than of non-tourists (78.1%) made at least one such visit (though not a significant difference). Significantly higher percentages of tourists made twelve or more such visits during the previous twelve months: 23.5% of tourists and 9.4% of non-tourists (see Table 5.11).

The attraction of the opera performances attended was usually 'the opera itself' and 'composer' in the case of both tourist and non-tourist segments (see Table 5.12). A

TABLE 5.10 - Festival Operas Attended by Tourist and  
Non-Tourist Opera Audiences at Buxton  
Festival 1986

Number of performances of the following attended:			% of respondents in each sub-set		
<u>King Arthur</u>		<u>Ariodante</u>	<u>Tourists</u> <u>(A2)</u>	<u>Non-tourists</u> <u>(A3)</u>	
0		1	17.5	25.0	
1		0	19.5	29.5	
1	and	1	62.3	43.9	
1	and	2	0.4	0.5	*
2	and	1	-	0.2	
2	and	2	0.2	0.2	*
Other combinations			0.2	0.2	*



TABLE 5.11 - Attendance of Tourists and Non-Tourists in  
Buxton Festival Opera Audiences at Other  
Opera Performances during Previous Twelve  
Months

	% of respondents in each sub-set		
	<u>Tourists</u> <u>(A2)</u>	<u>Non-Tourists</u> <u>(A3)</u>	
No such visit	16.7	20.8	*
1 to 5 visits	39.6	50.2	
6 to 11 visits	19.1	18.5	*
12 to 23 visits	13.5	7.4	
24 or more visits	10.0	2.0	
Not specified	1.1	1.1	

TABLE 5.12 - Attraction of Opera Performance Attended  
by Tourists and Non-Tourists at Buxton  
Festival 1986

	% of each sub-set		
	<u>Tourists</u> (A2)	<u>Non-Tourists</u> (A3)	
Composer	18.8	20.7	*
The opera itself	58.8	53.9	*
Evening out	3.7	7.0	
Someone else's choice	7.4	8.9	*

slightly higher percentage (not significant) of non-tourists than of tourists considered that the composer was the attraction. Although a minor reason, 'an evening out' was a more important reason for attendance for non-tourists than for tourists (see Table 5.12). Most (85.4% of A2 and 87.3% of A3) of those citing 'the opera itself' as the attraction, considered that their attendance could be better explained through a general interest in opera than through a more specific interest in the opera they were at. This was so for both tourists and non-tourists.

Tourists appear to work on a longer decision time-span than do non-tourists; 52.3% of A2 and 42.8% of A3 bought tickets two months or more before the performance. The average price paid by these two audience segments also differs; the tourists' mean price was £12.38, compared with £11.13 for non-tourists. (The mode was £16.50 for tourists and £10.50 for non-tourists).

In terms of personal characteristics (see Table 5.13) there is a higher percentage of non-tourists than tourists in the 35-44 age group: 20.8% of A3 and 16.2% of A2 (just significant). This may reflect that part of the life-cycle which inhibits tourism: it may be more a reflection of tourism than of opera-going or interest. None of the other differences between A2 and A3 in age composition was significant, but there was an apparent tendency for the tourists to be over 55 or over or 25-34.

TABLE 5.13 - Personal Characteristics of Tourists and Non-Tourists in Opera Audiences at Buxton Festival 1986

	% of each sub-set		
	<u>Tourists</u> <u>(A2)</u>	<u>Non-Tourists</u> <u>(A3)</u>	
<u>Age</u>			
Under 16	0.2	0.2	*
16-24	2.5	3.3	*
25-34	12.0	10.1	*
35-44	16.2	20.8	
45-54	25.5	25.8	*
55-64	27.2	24.2	*
65 or over	16.5	15.5	*
<u>Occupation</u>			
Retired	24.7	19.7	*
Housewife/husband	6.3	10.5	
Student	2.1	3.5	*
Unemployed	0.9	1.1	*
Education	19.5	18.3	*
Medical	7.7	9.4	*
Professional, managerial and administrative	30.2	31.0	*
Clerical and supervisory	6.3	5.2	*
Other	1.4	1.1	*

The difficulties surrounding classification of occupations were compounded by the absence of significant differences in occupation between the two groups (see Table 5.13). The distribution of both tourists and non-tourists across the occupational groupings was apparently similar, with managerial, professional and administrative and education and medical groups dominating both (57.4% of A2 and 58.7% of A3). The apparently higher percentage of retired respondents within the tourist segment (24.7% of A2 and 19.7% of A3) could have been a reflection of the apparently differing age profiles of the two segments.

The drawing power of the Festival in the decision to visit Buxton could not be clearly determined in respect of segments A2 and A3. Question 1 of the survey related to a visit to Buxton and as not all the tourists in the opera audience actually stayed in Buxton, misleading conclusions could have been drawn. Thus a consideration of drawing power in respect of opera-tourists was postponed until considering the sub-sets relating to these segments of the opera audience that stayed in Buxton (A8 and All: section 5.2.1.6). For the non-tourists the question was less likely to lead to 'false' conclusions. Nearly 90% of the non-tourist respondents in the opera audience considered that the Festival was the only (81.5% of A3) or the main (7.6%) reason for the visit to Buxton. Opera dominated in terms of the greatest interests and attendances of opera non-tourists and additionally 60.7% of the non-



tourists attended only opera at the Festival, compared with 44.5% of tourists (see Table 5.3). There is a clear indication, therefore, of the drawing power of opera(s) in the case of non-tourists.

In conclusion, the tourists in the opera audience differed from the non-tourists in several respects, but not noticeably in their interest in opera. There was nothing so far to suggest that the overnight stayer, the tourists, were less committed and enthusiastic appreciators of opera than were the non-tourists. The evidence here has been more supportive of the opposite view.

#### 5.2.1.5 Opera: Holiday Tourists (A4) and Non-Holiday Tourists (A5)

The distinction between a holiday and a non-holiday tourist is very much a subjective one (see Chapter Two). Of the tourists (A2) identified in the opera audiences, nearly all made such a distinction: 51.7% were on holiday (sub-set A4) and 46.8% were on a non-holiday visit (sub-set A5) (see Table 5.2).

With respect to their interest in opera, it was the non-holiday tourists who demonstrated a greater interest.

From Table 5.14, it can be seen that only 12.7% of the non-holiday tourists had attended no other opera performance during the previous year; this was the case for 20.3% of the holiday tourists. The differences in the other

TABLE 5.14 - Attendance of Holiday and Non-Holiday  
Tourists in Buxton Festival Opera Audiences  
at other Opera Performances during the  
Previous Twelve Months

	% of respondents in each sub-set		
	<u>Holiday</u> <u>Tourists (A4)</u>	<u>Non-Holiday</u> <u>Tourists (A5)</u>	
No such visit	20.3	12.7	
1 to 5 visits	40.3	38.6	*
6 to 11 visits	16.9	21.7:	*
12 to 23 visits	12.9	14.2	*
24 or more visits	8.5	12.0	*
Not specified	1.0	0.7	*

frequencies of attendance were not significant but there was an apparently greater likelihood of the non-holiday tourists attending opera visits six or more times during the year. Nearly all the respondents in both sub-sets, however, considered opera to be the 'greatest interest' in the Festival (93.1% of A4 and 91.5% of A5).

Both tourist segments showed an inclination to attend a wide range of events other than the operas during the Festival. Exhibitions, concerts/recitals and drama were particularly popular with the holiday tourists (over one-fifth attending each) though late-night revue and talks displaced the popularity of drama in the case of non-holiday tourists (over 15% attending each) (see Table 5.15).

The two segments did, however, exhibit different patterns of attendance at the two core operas. In Table 5.16 it can be seen that a greater proportion of non-holiday tourists than of holiday tourists attended a performance of both operas: 68.2% of A5 and 56.6% of A4. Ariodante was the more popular opera of the non-holiday tourists who attended only one opera.

For both holiday and non-holiday tourists the 'opera itself' and 'composer' were cited as being the two most important attractions of the performance attended. The relative proportion of each differed however. 'Composer' was less important than the 'opera itself' in both cases but 'composer' was relatively more important for the holiday

TABLE 5.15 - Festival Events Attended by Holiday and Non  
Holiday Tourists in Opera Audiences at  
Buxton Festival 1986

% of each sub-set that indicated they would have definitely attended the following events by end of Festival			
	<u>Holiday Tourists (A4)</u>	<u>Non-Holiday Tourists (A5)</u>	
Opera	100	100	
Concerts/recitals	27.8	22.8	*
Exhibitions	28.8	17.2	
Drama	22.7	13.9	
Late night revue	12.2	15.4	*
Talks	12.5	15.0	*
Children's opera	15.3	10.9	*
Readings	13.9	10.5	*
Jazz	4.1	3.4	*

TABLE 5.16 - Festival Operas Attended by Holiday and Non-Holiday Tourists in Opera Audiences at Buxton Festival 1986

		% of respondents in each sub-set		
		<u>Holiday</u> <u>Tourists (A4)</u>	<u>Non-Holiday</u> <u>Tourists (A5)</u>	
Number of Performances of the following attended				
<u>King Arthur</u>	<u>Ariodante</u>			
0	1	18.0	17.2	*
1	0	25.1	13.5	
1	and 1	56.6	68.2	
Other combinations		0.3	1.2	*



tourists than for the non-holiday tourists (see Table 5.17). Of those who considered 'the opera itself' to be the attraction, the holiday tourists were apparently more likely than the non-holiday tourists to do so because of a general interest in opera than because of a more specific interest in the particular opera attended; 16.9% of A5 who considered the opera to be the attraction indicated specific interest in the opera attended, whereas only 9.8% of the A4 group did this.

Both groups, A4 and A5, were tourists but the non-holiday tourists were more 'local' and 'regional' than were the holiday tourists. Just over a quarter of the holiday tourists were drawn from Derbyshire and the surrounding region whereas over 40% of the non-holiday tourists were from this area (see Table 5.18). There was a similar proportion from London in both cases but the 'South and South-East' area accounted for a higher percentage of holiday tourists than of non-holiday tourists (19.7% and 9.3% respectively).

Some (25.5%) of the non-holiday tourists had considered attending the Festival without staying overnight, which suggested that there was an element of 'choice' in the decision in 'converting' from a 'non-tourist' route to route II. For the others, those who had always intended staying overnight, it might have been more of a necessity, given a desire to see the opera(s). (This was considered further in survey 2). The non-holiday tourists were those who were more likely to attend both operas and this might

TABLE 5.17 - Attraction of Opera Performance Attended  
by Holiday and Non-Holiday Tourists in  
Opera Audiences at Buxton Festival 1986

	% of respondents in each sub-set	
	<u>Holiday Tourists (A4)</u>	<u>Non-Holiday Tourists (A5)</u>
Composer	22.4	15.4
The opera itself	51.8	66.3

:

TABLE 5.18 - Home Area of Holiday and Non-Holiday  
Tourists in Opera Audiences at Buxton  
Festival 1986

	% of respondents in each sub-set		
	<u>Holiday Tourists (A4)</u>	<u>Non-Holiday Tourists (A5)</u>	
Derbyshire	1.7	3.4	*
'Region'	23.8	38.8	
London	23.4	24.7	*
South and South East area	19.7	9.3	
Elsewhere	31.4	23.8	*

account for the overnight stay. Alternatively, an overnight stay might have been necessary to attend even one of those operas and a decision to attend the other may have followed.

Relatively few of the holiday tourists (6.8%) had considered attending the Festival without staying overnight but over a quarter (29.9%) had considered making that visit in a non-holiday form. This is indicative of a 'conversion' from route II to route I. Whether some of these holiday tourists chose to convert from route II to route I because of the distance involved in travelling to the Festival (tourists are drawn from further afield than are the non-tourists) cannot be determined from this survey.

The holiday tourists stayed longer in the area than did the non-holiday tourists: mean of 4.4 nights for A4 and 2.0 nights for A5. They were also apparently less likely to be staying in hotels (stayed in by 46.8% of A4 and 54.7% of A5, though the difference is not significant); there were no other noticeable differences in accommodation used.

With respect to personal characteristics, there were few significant differences in age between the holiday and non-holiday tourists (see Table 5.19), with the exception of the 65 or over age group: there was a higher proportion of holiday tourists than non-holiday tourists in this age group. There was an apparent (but insignificant) difference in the 25-34 age group also, with there being a higher

TABLE 5.19 - Personal Characteristics of Holiday and Non-Holiday Tourists in Opera Audiences at Buxton Festival 1986

	% of respondents in each sub-set		
	<u>Holiday Tourists (A4)</u>	<u>Non-Holiday Tourists (A5)</u>	
<u>Age</u>			
Under 16	0.3	-	
16-24	2.0	3.0	*
25-34	9.5	15.0	*
35-44	15.0	18.0	*
45-54	26.9	23.6	*
55-64	26.9	27.7	*
65 or over	19.4	12.7	
<u>Occupation</u>			
Retired	30.5	18.0	
Housewife/husband	3.7	9.0	
Student	2.0	2.2	*
Unemployed	0.3	1.5	*
Education	23.4	15.4	
Medical	5.1	10.5	
Professional, managerial and administrative	24.7	36.3	
Clerical and supervisory	7.8	4.9	*
Other	2.0	0.7	*



proportion in this range in the non-holiday than in the holiday tourist sub-set. In the case of occupations (see Table 5.19), there was a greater percentage of non-holiday tourists than of holiday tourists classed as professional, managerial and administrative (36.3% of A5 and 24.7% of A4). The reverse seems to be true of those in education (15.4% of A5 and 23.4% of A4). Despite the difficulties attached to interpreting responses to the survey question about occupation, it is nonetheless of some significance that over 30% of the holiday tourists, but only 18% of non-holiday tourists were 'retired'.

These personal factors may have accounted, to some extent, for the difference in average ticket cost: mean of £11.71 for holiday tourists and £13.08 for non-holiday tourists (mode of £16.50 in each case).

The drawing power of opera and the Festival in the visit to the area is considered in the next section dealing with tourists in Buxton (sub-sets A8 and A11). However, it was worth noting that there were indications of a difference in drawing power between holiday and non-holiday tourists. Over three-quarters (78.7%) of the non-holiday tourists considered that the Festival was the only reason for the visit, whereas just under half (48.5%) of the holiday tourists considered this to be so.

The distinction between holiday and non-holiday may, therefore, be accounted for in one or all of several ways.

First there are the different distances to Buxton from home areas. Those with the longer journeys to make to Buxton may have been more likely to consider the visit as, or to make the visit into, a holiday. The area is also more likely to be perceived as a holiday destination by those outside it than by those within or close to it.

Second, there is a difference in opera interest. Those with the greatest opera-interest may have been less likely to consider the visit as a holiday, because of the 'less serious' nature of a holiday. It might have been that the more regular opera-goer had less need of a holiday ethos in order to facilitate the visit.

Finally, the distinction could be accounted for by age and/or occupation differences. Those who are older and/or retired may have had greater opportunities to have a number of visits away from home which are considered holidays. This may also have been true of those in education who, in addition, may have a greater propensity to participate in culturally-based holidays. Respondents in younger age groups and in non-education occupations may have fewer opportunities for such overnight stays and may have been more likely to reserve the term 'holiday' for longer and 'more significant' overnight stays.

As a final observation, it might have been expected that those with the greatest opera-interest would have been those who were prepared to travel the greater distance.

There was little to support this here; those in A5 appear to have the greatest interest in opera but are more local and regional in origin.

5.2.1.6 Opera: Holiday Tourists Staying in Buxton (A8)  
and Non-Holiday Tourists Staying in Buxton (All)

These sub-sets were constituent parts of A4 and A5 respectively: 70.2% of A4 and 71.9% of A5. The responses by respondents in the Buxton sub-sets (A8 and All) were broadly similar to those in the larger sub-sets. There were some differences between A4 and A8 and between A5 and All, but they were not of sufficient magnitude as to significantly alter the discussion in the previous section. The relationship between A8 and All was also similar to that identified in the analysis of A4 and A5. The proportions of tourists in the holiday and the non-holiday categories were similar in Buxton as for the whole tourist sub-set (see Table 5.2).

The data was analysed at this level only because of the difficulties posed by assessing the drawing power of opera and Festival in the visits of the tourists. Question 1 was put in terms of the reason for the visit to Buxton (see earlier sections, including 5.1.2.2).

Actual events attended were not a necessary reflection of drawing power, but it was of significance that of the holiday tourists in Buxton (A8), 32.0% attended only the opera(s) whereas 44.3% of the non-holiday tourists in Buxton (All) did this (see Table 5.3).

As discussed earlier, the responses to a number of questions - 1, 2 and 10 - were to be analysed in order to assess the drawing power. Those who indicated that the Festival was the only or main reason (Question 1) for the visit were deemed to be 'primary' cultural tourists: cases a and b in Table 5.20. They were 84.9% of the holiday tourists (A8) and 88% of the non-holiday tourists (All) (see Table 5.21). The 'incidental' cultural tourists were those for whom the Festival was secondary to other reasons for the visit to Buxton: case c in Table 5.20. They were only 3.5% of A8 and 2.0% of All. The 'accidental' cultural tourists were those for whom the Festival did not feature at all as a reason for the visit to Buxton: case d in Table 5.20. They were 1% of A8 and were non-existent for All.

As the intention of this study was to identify the drawing power of opera, in particular, the responses needed to be considered along with responses to question 2. This sought to identify the area of 'greatest interest' in the Festival. With respect to opera alone, the primary cultural tourists were now only those in cases ai, aii, bi and bii in Table 5.20. They were 51.6% of A8 and 69.8% of All (see Table 5.21). These were primary cultural tourists with a narrow cultural interest, opera, as opposed to those with a wider cultural interest in opera and other Festival events. These wider cultural tourists were represented as aiii, aiv, biii and biv in Table 5.20 and were 33.3% of A8 and



TABLE 5.20 - The Influence of Opera in the Decision of Opera Audiences to Stay Overnight in

Buxton, at Buxton Festival 1986

Case	Role of Festival in Visit (Q1)	Greatest Interest in Festival (Q2)	General Interest in Opera or Specific Interest in Event (Q10b)	% of respondents in each sub-set	Holiday Tourists in Buxton (A8)	Non-Holiday Tourists in Buxton (A11)
at	only reason	opera	specific	5.3	5.3	12.0
all			general	24.6	24.6	46.9
all	only reason	opera & other	specific	0.5	0.5	1.6
atv			general	5.8	3.6	
bt	main reason	opera	specific	2.4	2.4	1.0
b1			general	19.3	9.9	
b11	main reason	opera & other	specific	2.4	2.4	1.6
b1v			general	24.6	11.4	
ct	secondary reason	opera	specific	0.5	0.5	0.5
ct1			general	1.0	0.5	
ct11	secondary reason	opera & other	specific	0.5	0.5	0.5
ct1v			general	1.5	0.5	
dl	not a reason	opera	specific	0	0	0
dl1			general	0.5	0	
dl11	not a reason	opera & other	specific	0	0	0
dl1v			general	0.5	0	
e	other combinations and 'unspecified'			10.6	10.6	10.0



TABLE 5.21 - 'Primary' Cultural Tourists in Opera  
Audiences Staying in Buxton, at Buxton  
Festival 1986

	% of respondents in each sub-set		
	<u>Holiday Tourists</u> <u>in Buxton (A8)</u>	<u>Non-holiday</u> <u>Tourists in</u> <u>(All)</u>	
Primary cultural tourists	84.9	88.0	*
Primary with greatest interest in opera only	51.6	69.8	:
Primary with greatest interest in opera and other events	33.3	18.2	
Primary with greatest interest in opera only and general interest in opera	43.9	56.8	
Primary with greatest interest in opera only and specific interest in opera attended	7.7	13.0	*

18.2% of All (see Table 5.21).

The response to question 10b gave some indication of the drawing power of the event attended, as opposed to the art form. In all cases analysed so far and also here in A8 and All, respondents had attended the opera productions more from a general interest in opera than a specific interest in that opera. For those for whom opera was the area of greatest interest in the Festival (cases ai, aii, bi and bii), most indicated that a general interest in opera was more important as a reason for attending the opera(s) than was a more specific interest in the opera(s) attended. These were represented as cases aii and bii in Table 5.20 and were 43.9% of A8 and 56.8% of All (see Table 5.21). Those with a more specific interest in the event, represented by cases ai and bi, were 7.7% of A8 and 13% of All (see Table 5.21).

Both holiday and non-holiday tourists in the opera audiences were, in the main, drawn to the area by the Festival. The influence of the opera(s) in isolation were less obviously discernible. Those primary cultural tourists whose greatest interest in the Festival lay solely in opera were the single most important category of tourist, especially so for non-holiday tourists. In the case of those for whom greatest interest in the Festival covered other events as well as opera, it was not known how far the opera(s) themselves, in isolation, could have drawn the tourists. (It is, of course, conceivable that even

those with a greatest interest in opera only were influenced in their decision to visit Buxton by factors other than opera, factors which might have included other Festival events).

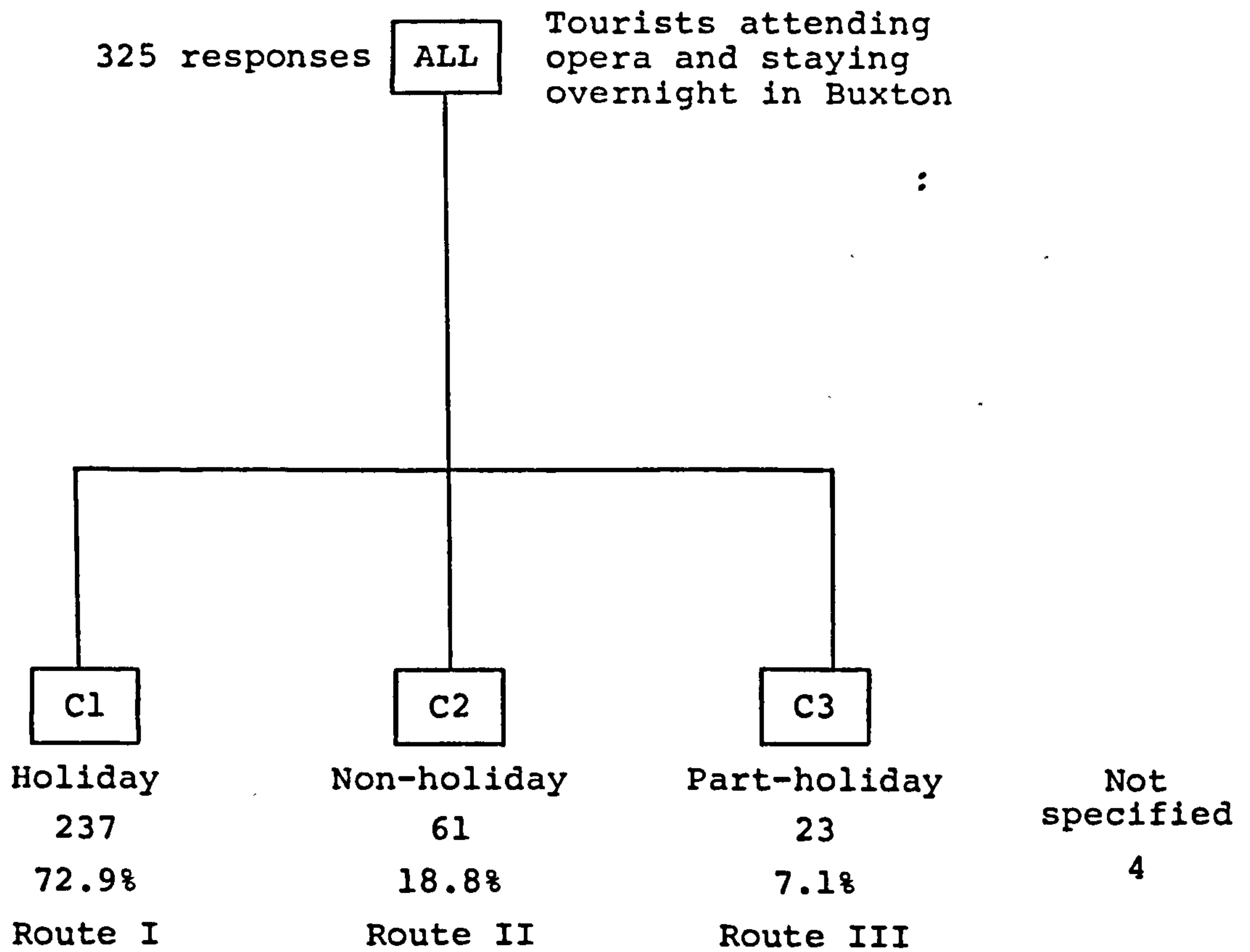
## 5.2.2 Survey 2

### 5.2.2.1 Tourist Routes

One purpose of this second survey was to identify a third route to tourism, that of the visit that was part holiday and part non-holiday, i.e. route III. Analysis of the responses to survey 2 indicated that some respondents had identified such a route and were 7.1% of all respondents (sub-set C3 in Figure 5.2). Those on holiday (sub-set C1) were 72.9% of respondents and those on a non-holiday visit (sub-set C2) were 18.8%. In survey 1, when only two routes were identified (routes I and II), the distribution of respondents between them was 53.7% and 46.3% (for sub-sets A8, A11, B8 and B11, at which survey 2 was directed). Further analysis of survey 2 forms revealed that some of the respondents had changed their minds about the classification of their visit to Buxton and had switched from holiday to non-holiday or vice versa. The detail of switches is shown in Appendix 5.11. As a check on the representativeness of survey 2, these survey 2 classifications (including part holiday) were transferred back to their survey 1 classifications. This gave an imputed distribution between holiday and non-holiday for survey 2

Figure 5.2

Tourist routes identified in audience survey 2 relating to Buxton Festival 1986



of 52.3% and 47.7%, compared with the distribution of 53.7% and 46.3% in survey 1 (see Appendix 5.11).

For survey 2, therefore, the number of respondents in each of routes II and III was considerably less than that in route I. (Absolute numbers in routes I and II identified in survey 1 were more balanced). The base for percentages in routes II and III was small compared with that for route I, so that comparisons between route I and the others were to be interpreted with caution. The survey 2 classifications of tourist route were retained, but it was decided that it would be unwise to base the analysis solely on relating one sub-set based on a tourist route to another as was the case for survey 1. The analysis would be of the data set as a whole with only limited reference to sub-sets C1, C2 and C3 (based on routes I, II and III) as appropriate.

#### 5.2.2.2 Opera as an Attraction

For 92.3% of all survey 2 respondents, the Festival was the only or main reason for the visit to Buxton (see Table 5.22). This percentage was higher for sub-set C2, the non-holiday tourists, than for the others and, more significantly, the distribution between 'only' and 'main' was different. Of the non-holiday tourists, 78.3% considered that the Festival was the only reason for the visit, compared with 58.2% of holiday tourists and 59.1% of part holiday tourists.



TABLE 5.22 - Importance of Festival in the Visit to  
Buxton by Tourists in the Opera Audiences,  
Buxton Festival 1986

	% of all respondents to survey 2
Festival:	
The only reason	61.8
The main reason	30.5
Secondary to other reasons	5.2
Not a reason at all	2.5

When considering other reasons for the visit, 'sightseeing' and 'attractions' were cited most often (see Table 5.23). The non-holiday tourists (C2) cited other reasons less frequently than did the others; visiting friends and relatives was the most important reason for part-holiday tourists (C3). Business and conference reasons were mentioned once only and that was in sub-set C3, the part holiday tourists.

Most of the part-holiday tourists (C3) considered that the visit to the Festival was the holiday part of their visit. This was indicated by 72.7% of those who classified their visit as a part-holiday. The non-holiday parts of the visit were presumably visits to friends or relatives.

Further analysis of the drawing power of the Festival and opera was undertaken by identifying the primary, incidental and accidental cultural tourists. This had been done in the analysis of survey 1 and for survey 2, the 'strength' of the Festival as reason for the visit would also be linked with the area of 'greatest interest' in the Festival. In survey 2, however, information had been sought in a different form. Survey 1 had required respondents to indicate the area in which their greatest interest lay, whereas survey 2 required only a 'yes' or 'no' response to the question 'was opera your greatest interest in the Festival?'. Analysis of survey 1 had also linked these two with indications of the attraction of performances attended. Survey 2 linked them, however with questions that

TABLE 5.23 - Reasons other than the Festival for the  
Visit to Buxton by Tourists in the Opera  
Audiences, Buxton Festival 1986

	% of all respondents to survey 2
Visiting friends and relatives	12.6
Business or conference	0.3
Shopping	2.2
Sight-seeing	20.9
Recreation or sport	8.9
Visits to attractions	16.6
Other	4.0

related to the timing of having knowledge of the opera(s) and of the decision to attend the opera(s). This, it was hoped, would indicate those, for instance, who know beforehand exactly what they were going to see and those who had decided to visit Buxton and attend the opera(s) before knowing which operas would be presented and those who only knew about the operas after deciding to visit or after arriving in Buxton.

It was postulated, beforehand, that those who were primary cultural tourists, (those for whom opera was a decisive factor in the decision to visit) would be those who met the following criteria. They would express opera as their greatest interest in the Festival, the Festival would be the only or main reason for the visit to Buxton and the decision to attend the opera(s) would have been taken as and when the decision to visit Buxton was taken. Respondents who met these criteria were 74.5% of all survey 2 respondents (see Table 5.24). (They were a less important component of the part-holiday sub-set, C3).

The incidental cultural tourists would be as above except for the Festival being a secondary reason for visiting Buxton. These were only 2.5% of survey 2 respondents (but a more important component of the part-holiday sub-set C3) (see Table 5.24). The accidental cultural tourists would be those who indicated that either opera or other events were the greatest interest in the Festival, that the Festival had not been a reason for the visit to Buxton,

TABLE 5.24 - Primary, Incidental and Accidental Cultural Tourists in the Opera Audiences  
Staying in Buxton, Buxton Festival 1986 (Survey 2)

<u>Cultural Tourist Category</u>	<u>Response to Question:</u>			% of respondents to survey 2
	<u>4</u>	<u>1a</u>	<u>2c</u>	
Primary	1	1 or 3	1	74.5
Incidental	1	4	1	2.5
Accidental	1 or 2	2	2 or 3	$\frac{2.5}{79.5}$
<u>Other combinations</u>				
	2	1	1	4.3
	2	3	1	1.8
	2	4	1	1.2
	2	3	2	0.9
	Others (less than 1% each)			1.7
<u>Doubtful combinations</u>	1	1 or 3	2 or 3	5.5
<u>Decision to attend opera unspecified</u>				4.9
				<u>99.8</u>

Notes: Q4 : Was opera your greatest interest in the 1986 Buxton Festival?

Q1a : How important was the Festival as a reason for your being in Buxton?

Q2c : When did you decide to attend the opera(s)?



and who had only decided to visit the opera after deciding to visit Buxton (and either before or after arriving). Such tourists were also only 2.5% of all respondents; they were, in fact, found only within the holiday subset C1.

The fact that 79.5% of all respondents fell into these three categories indicated that there might be other combinations of answers to the three questions that had not been foreseen and that might have been more important than the incidental or accidental as defined above. A number of respondents (4.9%) had not indicated when the decision to attend the opera(s) had been taken (see Table 5.24). A further group (5.5% of respondents) had specified combinations that were apparently inconsistent. For instance, opera was the area of greatest interest in the Festival, the Festival was the main or only reason for the visit and yet the decision to attend the opera(s) was taken after deciding to visit Buxton (and before arriving). This was possible in so far as opera might have been deemed the greatest interest post-facto.

The remaining 9.9% were respondents for whom opera was not the greatest interest but the Festival had been a reason for the visit to Buxton and the decision to attend the opera(s) was thus 'incidental' to some other interest in the Festival. In all but three of these 33 cases, the decision to attend the opera(s) was taken before arriving in Buxton and in 24 cases, the decision to attend was

taken at the same time as the decision to visit Buxton.

With respect only to timing of decisions to attend the opera(s), most respondents (84.3%) to survey 2 had decided to attend the opera as and when they decided to visit Buxton (see cases i and ii in Table 5.25). Most knew at that stage what operas would be produced and few made the decision to visit and attend without knowing which operas were being produced: 5.5% of all respondents (case ii in Table 5.25). Other cases include those who were not aware that opera would be produced as they decided to visit Buxton but subsequently discovered this to be so and decided to attend before arriving (case iii in Table 5.25: 4.3%). A smaller group (case iv in Table 5.25) knew that opera would be produced as they decided to visit Buxton but found out which and decided to attend subsequently (2.1%). Those who decided to attend only after arriving in Buxton were only a small group (case v in Table 5.2.5: 1.8%) and the vast majority of respondents had made the decision to attend before arrival.

#### 5.2.2.3 Influence of Other Factors

The drawing power of the operas in the decision of audiences to visit Buxton needed to be considered within the context of Buxton and the Festival itself. The unique nature of the product offered at Buxton has not just been the rarity of the operas themselves but has also been perceived of as

TABLE 5.25 - Timing of Knowledge of Operas and of Decision to Attend Operas by Tourists  
in Opera Audiences Staying in Buxton, Buxton Festival 1986

<u>Case</u>	<u>Knowledge that opera(s) would be presented (Q2a)</u>	<u>Knowledge of which opera(s) would be presented (Q2b)</u>	<u>Decision to attend opera(s) (Q2c)</u>	<u>% of respondents to survey 2</u>
i	1	1	1	78.7
ii	1	2 or 3	1	5.5
iii	2	2	2	4.3
iv	1	2	2	2.1
v	3	3	3	1.8
Others				0.6
Unspecified and incomplete				7.0

Notes: 1 : As and when decided to visit Buxton  
2 : After deciding to visit Buxton but before arriving  
3 : After arriving in Buxton ..

factors such as the physical location, the theatre, and the opportunity to attend other Festival events, some thematically bound together and others not.

It was significant that a number of respondents had experienced the operas before attending the Festival performances. From Table 5.26 it can be seen that King Arthur was more familiar to respondents than was Ariodante but in both cases over a quarter of respondents had seen or heard productions: 36.3% in the case of King Arthur and 26.4% in the case of Ariodante. (In no case did a respondent indicate that he/she had both seen a production and heard on record or on radio any one opera). This familiarity with relatively unknown works suggested a high degree of interest in opera on the part of at least some of the respondents. From Table 5.27 it can be seen that over 90% of respondents claimed to have more than a mild interest in opera; 60.2% indicated a 'great interest'. Non-holiday tourists (subset C2) had a lower percentage of respondents indicating a 'great interest' in opera; survey 1 had indicated that non-holiday tourists were the more frequent opera-attenders. The setting of the operas within a theme appeared to be one of the least important factors influencing attendance at the operas (see Table 5.28). The thematic approach was rated highly, at 4 or 5, by only 21.6% of respondents. The most important factors were Buxton itself (rated 4 or 5 by 63.1% of respondents) and the Opera House (rated 4 or 5 by 65.9%). However, whether these were real draws as opposed

TABLE 5.26 - Previous Experience of Tourists in the  
Opera Audiences (staying in Buxton)  
of the 1986 Festival Operas at Buxton

	% of respondents to survey 2		
	<u>Seen</u>	<u>Heard</u>	
King Arthur	10.5	25.8	36.3
Ariodante	8.9	17.5	26.4



TABLE 5.27 - Interest in Opera of Tourists in Opera  
Audiences, staying in Buxton, Buxton  
Festival 1986

% of all respondents to survey 2	
No interest	0.6
Mild interest	5.5
Interested	32.9
Great interest	60.2



to pleasant 'bonuses' of the visit could not be determined. The role of Buxton itself was not clear - it could have been a draw because of its relative proximity to a number of centres of population and/or because of its own attractions.

Less important than Buxton and the Opera House but more so than the theme, were the other Festival events. The opportunity to attend these was rated 4 or 5 by 31.1% of respondents in the decision to attend the operas. The opportunity to combine opera-going with activities other than the Festival was clearly also important and was rated 4 or 5 by 40% of respondents. The fact that operas were a production of the Buxton Festival Company was rated 4 or 5 by only 35.4% of respondents. This might suggest little 'brand-loyalty' or identification of a particular company style; the attraction would appear to be more in the product than in the producing company.

#### 5.2.2.4 Experience of Buxton

Nearly a third of all respondents (31.1%) had stayed overnight in Buxton on a previous occasion other than during a Festival and over half (58.8%) had made a day visit previously. Buxton was not therefore an unknown destination for most of the respondents. It is possible that a Festival stay/visit in the past had proved to be the introduction to Buxton that led to subsequent stays outside Festival time. Additionally, over 60% of respondents had

stayed overnight to see previous Buxton Festival operas (see Table 5.29). Nearly half of all respondents had made such overnight stays during at least two previous Buxton Festivals. The tourist experience of Buxton in the past might therefore have been largely a Festival one.

Subsequent overnight stays in Buxton had been undertaken by only 5.5% of respondents, most of whom classified the visit as a holiday or break. (Forms were distributed in late February 1987 and returned by late March 1987). Although many respondents indicated they would be staying overnight in Buxton during the next twelve months, it was not possible to determine whether this would occur during the 1988 Festival or at non-Festival time. Nonetheless, 84.7% of these considered that the proposed visit would be a holiday or break.

#### 5.2.2.5 Respondents' Holidays

Although the stay in Buxton was a holiday for a large proportion of respondents to survey 2, it was rarely the only holiday or the main holiday of the year. It was the only holiday of 4.6% of respondents and the main holiday for 9.5%. The respondents were, however, intensive tourists: 95.7% had been on at least one holiday during the last five years. The most frequently mentioned number of holidays taken over this period was ten: by 27.4% of respondents (see Table 5.30). Over 89% had taken an average of one per year and 60.7% had taken an average of two a year.

TABLE 5.29 - Overnight Stay in Previous Years in order to see Buxton Festival Operas, undertaken by Tourists in Opera Audiences (Staying in Buxton) at Buxton Festival 1986

	% of all respondents to survey 2	
One previous stay only	17.2	
Two previous stays	12.1	
Three previous stays	9.8	
Four previous stays	8.9	
Five previous stays	6.5	:
Six previous stays	4.9	
Seven previous stays	4.9	
	<hr/>	
	64.3	
No such stay and unspecified	35.7	



TABLE 5.30 - Number of Holidays Taken During Last Five Years by Tourists in Opera Audiences (Staying in Buxton) at Buxton Festival 1986

<u>Number of holidays taken during last five years</u>	<u>% of all respondents to survey 2</u>
1 - 4	6.2
5 - 9	28.8
10	27.4
11 - 14	11.9
15	11.7
16 or more	9.7
No holiday	4.3

Of those who had taken a holiday during the last five years, most (77.7%) had attended opera performances during at least one of these holidays (see Table 5.31). These could, of course, include holidays at Buxton Festivals as the question did not seek to distinguish between these and other holidays when opera was attended. Over a quarter (28.1%) of those having had a holiday during the last five years had experienced an average of at least one holiday every year when opera performances were attended.

Fewer of those who had been on holiday during the five year period considered that any of the holidays had been 'opera-based'; 51.9% of respondents felt this to be so (though, as noted earlier, nearly 80% had attended opera performances whilst on holiday) (see Table 5.32). Nearly a fifth of the holiday takers (18.3%) had experienced an average of at least one holiday every year which was opera-based. Although many of the respondents had attended opera performances whilst on holiday, this was not the occasion when their opera attendances were usually made. Only 21.2% of all respondents had attended more opera whilst staying away from home than whilst based at home. Even so, there clearly is a significant number of people for whom opera-going is associated chiefly with overnight stays away from home.

Nearly all respondents (93.5%) to the survey considered that there were opportunities to attend professional opera productions near their homes without having to stay away overnight. In this sense, therefore, there was no need to

TABLE 5.31 - Holidays when Opera Performances attended  
that were taken by Tourists in Opera  
Audiences (Staying in Buxton) at Buxton  
Festival 1986

<u>Number of holidays taken</u> <u>during last five</u> <u>years during which opera</u> <u>performances were</u> <u>attended</u>	% of respondents who indi- cated they had a holiday during last five years
1	19.0
2	11.3
3	8.7
4	10.6
5	10.0
6 or more	18.1
No such holiday	22.3

TABLE 5.32 - Opera-Based Holidays taken by Tourists in  
Opera Audiences (Staying in Buxton) at  
Buxton Festival 1986

<u>Number of holidays taken in last five years that were opera-based</u>	<u>% of respondents who indicated they had a holiday during last five years</u>
1	12.3
2	5.8
3	7.4
4	8.1
5	6.8
6 or more	11.5
No such holiday	48.1

visit and stay in Buxton, nor to attend opera on holidays or other locations, in order to experience opera.

Most of the respondents to the survey considered that their overnight stay was a necessity in another sense, however.

A decision to attend opera performances at the Buxton Festival meant, for most respondents (82.8%), that they could not have attended the operas and returned home easily and conveniently the same night. This was less so in the case of non-holiday tourists (sub-set C2) and only 65% of them considered they had to stay overnight. For a larger proportion, therefore, of this sub-set, the decision to stay overnight was more 'freely' made.

#### 5.2.2.6 Characteristics of Visit

Few of the tourists made the visit to Buxton alone (only 16.6%) and most (55.1%) were accompanied by one other person only (see Table 5.33). Those on a part-holiday visit were most likely to be alone (27.3%) and those on a non-holiday visit were least likely to be alone (10.0%). There is little to suggest that these tourists either 'dropped' their tourist companions or 'picked up' additional companions when visiting the opera (see Table 5.33), though this was so in a small number of cases (5). The number of persons in each party at the opera was similar to the number in each party visiting Buxton.

Tourists were usually accompanied by wife/husband and/or



TABLE 5.33 - Number of Persons Accompanying Opera Audience Tourists to Buxton and to Opera Performances at Buxton Festival 1986

<u>Number of persons accompanying respondents</u>	<u>% of all respondents to survey 2</u>		
	<u>Visit to Buxton</u>	<u>Attendance at Opera Performance</u>	
1	55.1	55.7	*
2	11.1	12.0	*
3	11.4	9.8	*
4 or more	5.9	6.2	*
None	16.6	16.3	*

friends on the visit to Buxton and to the opera performance(s). About 40% of all respondents visited Buxton and attended the opera(s) with only wife or husband (see Table 5.34). Groups of friends only were the next most common group for both the visit and the opera: 27.3% for the Buxton visit and 29.8% for the opera(s). The third most common group was a combined group of wife or husband and friends (see Table 5.34). Family groups extending beyond wife or husband to include, in addition, either parents or other relatives, were relatively rare, as were groups where the respondent was accompanied solely by parents or other relatives. (Those on non-holiday visits or part-holidays were more likely to be accompanied by wife or husband and those on part-holiday were least likely to be accompanied by friends).

Most of the tourists made the journey to Buxton in their own cars: used by 78.8% of all respondents. The train was the second most common form of transport: used by 15.4% of respondents (though was less common with non-holiday tourists).

The expenditure figures derived from this survey must be treated with some caution if only because 37.2% of respondents did not answer the question relating to accommodation expenditure and 45.8% did not answer the question relating to meals expenditure. It could not be certain, either, that respondents always interpreted the question correctly, i.e. amount per person per stay; there was some evidence that

TABLE 5.34 - Status of Persons Accompanying Opera Audience Tourists to Buxton and to  
Opera Performances, Buxton Festival 1986

Respondent accompanied by:	% of those respondents who were accompanied by at least one other person	
	<u>Visit to Buxton</u>	<u>Attendance at opera performance</u>
Wife or husband only	41.3	39.3
Wife or husband and friends only	12.2	12.5
Wife or husband and children only	4.4	3.3
Wife or husband and parents or other relatives only	1.1	1.8
Friends only	27.3	29.8
Friends and other relatives only	2.6	2.2
Parents only	1.1	1.4
Other relatives only	4.4	4.4
Others and other combinations	5.6	5.3

\* \* \* \* \*

some answers were not presented in this way. There was also a considerable time-lag between the stay and the completion of the forms. It might also have been difficult for some respondents to separate out the expenditure on meals and accommodation, depending on the terms on which they booked accommodation. Nonetheless, the reported average (mean) expenditure on accommodation was £69.18 per person per stay and £27.26 on meals (the figures were not related to length of stay). The average expenditure was highest for the holiday tourist and lowest for the part-holiday tourist.

The final point to directly emerge from this second survey was that this visit to the opera was the first opera seen during the last five years for only a small proportion of respondents: 5.2%. There was nothing here to suggest that the 'environment' might have been more conducive to the first-time opera-goer.

### 5.2.3 Summary

From both surveys it is clear that there were tourists in the audiences of opera performances at the 1986 Buxton Festival and were about half the audiences. Whereas the opera element of the Festival served mainly a local and regional market, these tourists were drawn, for the most part, from outside that market; London was a particularly important source of tourists. There was little obvious difference in the personal characteristics of those who were tourists and those who were not, either in terms of

age or experience. There was some difference in interest in opera generally. Tourists were more likely than non-tourists to have paid frequent visits to non Buxton Festival operas.

Tourists in the opera audiences were more extensive users of the Festival than were those who were not tourists. They were more likely to attend both of the core operas and to attend other Festival events. Those who were not tourists were more single-minded. The tourists bought their tickets earlier and paid more for them than did the non-tourists.

Most of the tourists had not considered anything other than an overnight stay for the visit to the Festival. The overnight stay was considered to be a necessary one for nearly all tourists, presumably because of the location of Buxton. The stay usually lasted one or two nights and was most commonly in hotel accommodation. Individual tourist parties were small in number and made up of partners and/or friends. Well over half had stayed overnight for previous Festivals and many had stayed in Buxton at other times or had made day visits. The stay during the 1986 Festival was rarely the main or only holiday of the tourists.

The visit to and stay in Buxton was not stimulated by a lack of opera provision locally, as the tourists were usually able to see opera performances conveniently without the necessity of overnight stays. The operas would therefore seem to have had a particular appeal. Most tourists claimed the operas or the Festival were the dominant,



and often the only, reasons for the visit to the area. Otherwise, sightseeing and visits to attractions were important drawing factors. It would appear, also, that the operas without the other Festival events were significant attractions in their own right. Nearly all the tourists had decided to attend the operas as they had decided to visit Buxton and nearly all knew at that time what operas were being offered. Very few had decided to attend the opera only after deciding to visit Buxton or before knowing what would be produced. In the majority of cases the tourists attended the operas more from an interest in opera generally than from a specific interest in a particular composer or particular opera.

It is evident, also, from the surveys that the tourists did regard their stays as either holidays, non-holidays or part-holidays. (The lack of objectivity about the term 'holiday' was reflected in the changed view, between surveys 1 and 2, of some tourists about the nature of their visit). Some of those on holiday had, in fact, considered at some stage an overnight stay for the Festival which was a non-holiday stay. Particularly significant, however, was the fact that a large proportion of all the tourist visits were holidays and were holidays that were clearly stimulated by and centred on the operas and Festival.

The non-holiday tourists, in particular, were drawn by the operas, whereas the holiday tourists seem to have been drawn by the wider aspects of the Festival and by factors

other than the Festival. (It was possible, however, that operas were the dominant feature for most holiday tourists too and the other features were 'pleasant incidentals'). The non-holiday tourists were less likely than holiday tourists to attend events other than opera at the Festival; they did, nonetheless, attend rather more of these than did non-tourists. The interest in opera generally, as represented by attendance at operas other than at Buxton Festival, was higher for non-holiday tourists than for holiday tourists. Non-holiday tourists were also more likely to attend both core operas at the Festival and, unusually, Ariodante was the more popular of the two operas. The Festival operas were attended more out of a general interest in opera than one of a specific interest in that opera but this was less so in the case of the non-holiday tourists. Their interest in the composer was less, though, than was the case for holiday tourists.

Far more non-holiday tourists than holiday tourists were local or regional. More non-holiday tourists than holiday tourists were younger and more were from professional managerial and administrative occupations than were from education or were retired. They also paid more for their opera tickets. A substantial minority of the non-holiday tourists, but only very few of the holiday tourists, had considered visiting the Festival without staying overnight. The average length of stay of the non-holiday tourist was only half that of the holiday tourist.

CHAPTER SIX

## CONCLUSIONS AND RECOMMENDATIONS

### SECTION 6.1 - SUMMARY AND CONCLUSIONS

#### 6.1.1 Opera-Tourism

The focus of this study was the inter-relationships between tourism and the live performance of opera, with a view to establishing and examining influences bearing upon the conjunction (actual and potential) of the two activities.

A number of propositions were formulated (Chapter One) about some of the inter-relationships and existing work was reviewed. That existing work has tended to assume the existence of tourism related to 'culture' in its many senses but has not been particularly clear about its nature nor about the reasons for believing that it might exist in the first place. In particular, it has not been clear how far individual elements of culture might be a tourist draw, in isolation from both other cultural resources and from non-cultural resources. There has been no attempt either to identify whether those cultural tourists consider themselves to be on holiday or not. It is possible that the holiday and the non-holiday tourist seek different experiences from cultural tourism, engage in different activities and their activities may have different consequences.

It was considered appropriate, after clarifying the term 'cultural tourism', to isolate and study one aspect of

cultural tourism (that related to the live performance of opera) in order to focus more clearly on issues. It was necessary, then, to first examine the activity from a theoretical perspective (Chapter Two) in order to establish an underpinning for the assumption that there is tourism motivated by the desire to attend live opera performances. During this examination it was clear that deficiencies in currently available data about both opera-goers and tourists permitted the development of only a partial paradigm of opera-tourism. In particular, there is a case for the collection and presentation of tourism statistics in a form different from that adopted in the 'official' publications. Nonetheless it was considered that there were sufficient grounds for believing that such tourism can and does exist. The consideration in Chapter Two suggested the possibility of a continuing development of this tourism as a small part of the total tourism market.

#### 6.1.2 Buxton

The propositions of Chapter One and the theoretical framework of Chapter Two were considered further in the context of opera performances at the annual arts festival in Buxton. The location was itself first considered (Chapter Three) and recognised to be an existing tourist destination of long-standing. There exists little information, however, about tourism in Buxton and in the absence of a rigorous tourist resource inventory and evaluation, conclusions in this chapter could often only be tentatively drawn.



The town has, it is believed, experienced some decline in staying visitor numbers during the post-war period and there has been uncertainty about its tourist role, if any. Currently, however, its tourist role probably is, in practice, more as an accommodation centre for visiting the surrounding countryside than as a 'resort' in its own right. Nonetheless, its facilities for 'events' such as conferences, exhibitions, concerts and competitions, do draw staying visitors to the town. Additional 'internal' attractions are being encouraged to safeguard employment and income, not least because further increases in demand from Peak District visitors are likely to be for self-catering accommodation. This is not noticeably present in Buxton.

Because it is a tourist destination, there is an existing stock of accommodation in Buxton. Its quality is varied but in crude quantity terms it is likely to be able to serve the needs of prospective opera tourists. This assumes the demand does not coincide with any existing peak demand but even so it is conceivable that accommodation demand could be met in centres such as Manchester and Sheffield. In fact, the audience surveys demonstrated how the opera tourism is concentrated in Buxton itself, with only a minority of tourists staying elsewhere: usually in Derbyshire.

The town owes much of its initial growth and prosperity to its functions as a spa; a function which has resulted in distinctive 18th and 19th century buildings and spatial

structure. These remain attractions in themselves and have been maintained in, or restored to, a reasonable condition. That historical development has yet to be exploited fully as a tourist resource, however, either in terms of 'heritage centres' or 'spa bathing'. The town has retained its spa character and its slightly 'up-market' air without obvious excessive signs of decay. Its location, physical structure and its atmosphere would appear consistent with attempts to attract opera-goers as tourists.

After some hesitation and doubts, common to most tourist destinations post-war, there would appear to be a renewed commitment to tourism development on the part of both private and public sectors. It is a small, relatively isolated town and tourist amenities in terms of restaurants, wine bars, public houses and specialist shops, are only very recent developments.

What remains for ensuring continuing tourism development in Buxton is beyond the scope of this study (Section 1.4) but it is clear that there are some non Festival resources which may serve to make Buxton an appropriate centre for holiday tourism. The relative drawing power of Festival opera within this wider tourism context would therefore be difficult to determine. The relative drawing power of the operas might have been clearer if examined in a non-tourist area. Buxton is a location that possibly increases the likelihood of there being holiday tourists in the opera audience.

### 6.1.3 Buxton Festival

The Festival was examined (Chapter Four) with a view to considering the extent to which it recognised and/or pursued tourist potential and the implications of that. It was clear that from its inception, the Festival had sought audiences for its operas from beyond Buxton and its immediate hinterland. There was a clear intention to seek audiences that would, in part, be tourists. The reason for this seems to have been a combination of both necessity and choice.

The Festival is based on opera productions and it is these, rather than the other events, which distinguish it from other festivals and which are of national, if not international, standing. (The existence of these other Festival events compounds the difficulty of isolating the drawing power of the operas). The Festival organisation produces its own operas and these are usually pieces that have rarely, if ever, been performed professionally in this country. In that respect the Festival would appear to have been wiser than if it had chosen to produce its own variations of the 'standard' repertoire. There are relatively few other companies producing such operas and it would appear there is some consumer demand for them. The research was hindered by the lack of information available relating to the nature and structure of the opera market in terms of consumer preferences.

There was no indication that a tourist orientation would

require some trivialisation or popularisation of the product. The situation was the reverse, in practice: the desire to produce little-known operas was recognised as necessitating a search for audiences from a relatively wide geographical area. The Festival company has been recommended on a number of occasions to introduce more popular productions though those recommendations have not been framed in a tourist context. There has therefore been some tension or conflict but not of any significance. Pressures, such as they have been, have come from within the organisation or from NWA and have not originated from tourist interests. They have been more likely to react to the Festival rather than to initiate development. The borough council has undoubtedly recognised the significance of the Festival as a tourist resource and has based its support partly on that. The operas (and Festival as a whole) have not been regarded as tourist attractions in that they were not instigated as a means of attracting tourists to the area. They have been seen as artistic events, the audience for which is spatially dispersed. The Festival like many other performing arts organisations is 'artistically-led' and as such, there is the possibility of a relative neglect of market requirements and of tourism potential. The current organisational structure and financial situation of the Festival, as well as its location in a tourist area, are probably sufficient, currently, to ensure that the artistic and the marketing and the tourism elements are reconciled. Late programme announcements are obviously not artistic matters per se,



but there is a view in the tourist industry that their occurrence makes it that more difficult for tour operators and tourist boards to compile suitable packages and itineraries. Notwithstanding this, there is little evidence of much desire on the part of the industry to take such initiatives.

The greater source of tension has not been between tourist and non-tourist perspectives as such, but between local and non-local perspectives. There have been forceful pressures from quarters such as the DCC and NWA for the Festival to address itself more to the 'needs' of the local community. In this sense it has been too successful as a tourist, or at least non-local, activity. A more local perspective would apparently mean making the operas, in particular, more accessible and also by providing events which are more likely to relate to the local community. Little has been done about the former but the Festival does include a wide range of activities which might be considered to have a more local appeal. Opera ticket prices are relatively high and might be considered to be 'tourist prices'. (The limited opera product in terms of orchestra and chorus may contribute to a perception of high prices; this issue might be pursued further). Some form of ticket discount for locals might be neither desirable nor practicable but further local interest might be generated through both short- and long-term targetted educational and marketing initiatives.

Along with a recognition of a need to appeal to widely dispersed audiences, has gone activity to reinforce that.



Publicity material is distributed widely but whether to the 'right' places or widely enough would require further investigation, as would the issue of number, location and quality of ticket agencies and the image and impact of the Festival amongst the public. The scheduling of operas and other Festival events has been undertaken in part, to encourage the visitor (staying and non-staying). The provision of two operas rather than only one is also considered to have a strong pull for the potential tourist. The Festival company is itself partially responsible for providing packages of accommodation and opera tickets for the tourist market and jointly publishes a separate brochure about this provision. There has been little 'outside' interest shown by the tourist industry in the provision of such packages to events in Britain; the potential market is considered to be very limited.

The existence of holiday tourist potential would appear to have been recognised by the Festival through the references in its published and unpublished statements to non-Festival attractions, amenities and 'recreational' activities. What is not provided is a 'holiday' package, as opposed to an 'opera' package. There may be some merit in providing some form of package going beyond accommodation and opera tickets to include coach trips, admission to stately homes, to other local attractions and to recreational facilities, with or without discounted admission charges. Festival packages might also be appropriate, to include a package of opera and other Festival event tickets or entirely of non-opera

tickets. What has yet to be established, however, is whether a fundamentally different approach needs to be adopted towards attracting the holiday tourist compared with the non-holiday tourist or whether one is 'easier' to attract than the other.

#### 6.1.4 Audience Surveys

The audiences of the Festival were surveyed (Chapter Five) in order to consider whether tourists, especially holiday tourists, were present and if so, to identify their characteristics and the role of the operas in their visit to and stay in the area.

The administration of the self-completion survey forms was not wholly satisfactory, largely for practical reasons. Nonetheless the response to the survey was such that it was believed that the completed forms were sufficiently representative to allow valid conclusions to be drawn. The most important requirement of the responses were that they should allow comparisons between audience segments. The relative size of the segments was of less significance.

Notwithstanding this, it would appear that opera audiences did include a substantial proportion of tourists (many of whom were 'repeat' tourists), and approximately half were 'holiday' tourists. Some of these respondents changed the classification of their visit in the second (postal) survey with the net result of increasing the number of holiday

tourists. Clearly the holiday/non-holiday distinction is a subjective one and no attempt was made to define 'holiday' in either survey. The subjectivity and changed classifications mean that a degree of caution needs to be exercised in the interpretation of holiday tourist and non-holiday tourist comparisons. It also means that further explanations of the holiday/non-holiday distinction that were sought through survey 2 could not be obtained in a satisfactory form.

The surveys do show clearly, however, that some members of the audiences regarded their visit as a holiday. (A small number had evidently decided to visit and stay and subsequently 'converted' that visit into a holiday). The sole or main cause of the tourist visit, whether holiday or non-holiday, was overwhelmingly the Festival, and within that the tourists' greatest interest was opera. The tourists were, apparently, 'discriminating' in their decision to attend the operas; decisions to attend were not usually made before knowing what operas would be presented. (This probably represents some segmentation of the market for lesser-known operas). The survey results do not necessarily mean that events other than opera within the Festival or non-Festival attractions did not have some influence on the decision to undertake the tourist visit, but they were relatively unimportant. Other Festival events were attended by some of the tourists and some did 'visit' non-Festival attractions. Holiday tourists were slightly more likely than non-holiday tourists to attend non-opera Festival events and less likely to indicate that opera alone was the area of greatest

interest in the Festival. It remains a possibility nonetheless that operas alone would have been sufficient to cause the tourist visit, for both holiday and non-holiday tourists; this causation cannot be dismissed. The real influence and decisive nature of the non-opera factors could not be satisfactorily isolated; questions in the surveys related to actual behaviour rather than to conjectural behaviour.

There were also some differences between holiday and non-holiday tourists in respect of opera-interest, distance travelled to Buxton, ticket price paid, age and occupation. Why, however, some tourist visits should be deemed holidays and others not is unresolved. Explanations might be offered in terms of factors such as participation in non-opera Festival events, non-Festival attractions, distance travelled or opera interest, but essentially the definition of a holiday reflects a highly individualised internal construct which might be based on a simple concept of change: of location, routine, atmosphere and so on. It was not possible from these surveys to conclusively identify the key to the distinction.

Most tourists in the audiences, whether holiday or non-holiday, had an existing interest in opera - the nature of the product might lead to the expectation of that. Tourists as a whole were more likely than non-tourists to attend operas at other times. The opera visit to Buxton was not dominated by those seeking their first opera experience and opera-going was not a 'treat' or 'change' reserved for holidays, which might be the case for some other forms of live entertainment. There was no evidence to suggest, however, that those with the



greatest opera interest (more likely to be the non-holiday tourist) were those who had travelled furthest. The Festival operas attracted local tourists who were opera enthusiasts and non-local tourists who were less likely to be such regular opera attenders. The non-local enthusiast, amongst others, might be deterred from attending by distance and time.

The holiday tourists' opera attendance (apart from at Buxton) was only marginally less than that of the non-holiday tourists'. It is not possible to claim that the holiday tourist was, unequivocally, a person who was only attracted to the operas at Buxton by the holiday opportunities presented by the location, i.e. that the location was as important as the event. Likewise, those with the greatest interest, as represented by opera attendance, were not necessarily those least swayed by the attractions of the location.

Further conclusions to emerge from the surveys included the fact that, apart from opera ticket prices, there were few significant differences between the tourist and non-tourist segments of the opera audiences. The distinction between tourist and non-tourist not unexpectedly, lay largely (but not necessarily nor solely) in distance from home area to Buxton. Most tourists (including locals) would have found it inconvenient to visit and return home the same day; the decision to attend the operas, once made, necessitated a tourist visit. The tourist visit to Buxton was of short duration and was rarely the main holiday; despite the fact that opera



attendance was not unusual on holiday for these respondents, it was not necessarily the main type of holiday they took. Few of the tourist parties were family groups in the sense of two adults and their children. Most of the tourists were, however, in age groups where it was unlikely that there were young children (if any) in the family. Few attended in an 'organised group'. A further consideration of such groups and/or discounted prices for children might be appropriate.

The theme and the in-house productions may well be important in themselves, but they were not rated as highly as Buxton itself and the Opera House in the decisions to attend the opera. Evidence about the artistic interests of opera-goers generally (Chapter Two) though not clear, does suggest interest in and attendance at other art forms such as are presented at the Festival. Most tourists in the opera audiences, in fact, attended only the operas or the operas and one other event.

Overall, the surveys identified primary, incidental and accidental tourists in the opera audiences at Buxton, though there were very few in the last category. Rarely, in this study, was the Festival only a secondary reason for the visit and stay: it was either the sole or the most important reason. Other distinctions postulated in Chapter One - those tourists with varying degrees of interest in various art forms and events within those art forms - were identified by the surveys. Most of the opera tourists fell into one particular category, however: a narrow interest in art form, i.e. opera and an interest in the (opera) event that was broad

in so far as attendance derived from a general interest in opera rather than a strong specific desire to see the particular opera attended.

In conclusion, the surveys identified the existence of both holiday and non-holiday tourists (and also part-holiday tourists) in the opera audiences. The former are not accidental opera tourists who happen to be holidaying in the area and subsequently attend the opera, nor are they on holiday and seeking some entertainment, but are people whose opera attendance is at the centre of the holiday visit. It is likely that the opportunity to attend the operas was the most important reason for the tourist visit and this might be especially so for the non-holiday tourist. The influence of the operas could not be satisfactorily isolated, however, from that of the other Festival events and non-Festival attractions of Buxton.

It is likely that the reason to visit and stay anywhere is such a complex one and subject to so many variables that relationship between any one factor (opera) and the stay would be very difficult to demonstrate in a meaningful and satisfactory way.

#### 6.1.5 Methodology

The approaches adopted in Chapters Three, Four and Five were, it is considered, appropriate for the purposes of the study. In the case of both Buxton's tourism and the Festival at Buxton, it was necessary to rely on existing primary written material and on discussions with principals.

All written material, especially minutes, is selective and may not always be an adequate representation of reality.

Discussions (in the form of semi-structured interviews) were designed to make good some of this deficiency. This sometimes required recall of events that occurred up to thirty years previously, with corresponding reservations about its credibility. Most discussions, however, were to do with events occurring within the previous nine years. These principals also confirmed the significance of the written material consulted, indicated other sources of significance or confirmed the absence of other pertinent material. The interviewees were those known to have played decisive roles in or were the most reliable, astute and respected observers of Buxton's tourism and Festival.

As far as is known, the most important sources of written information and the most appropriate individuals were consulted.

Most of the significant information relating to the opera audiences was derived from the first survey. The significance of the second survey was less, in practice, but it nonetheless provided information that supplemented rather than duplicated that from survey one. Even so, it is clear that there remains a number of unresolved issues (see above). This is not due to the deficiencies of the surveys, necessarily, but to an unavoidable inability to put more questions on to the survey forms. Further information would probably require a number of in-depth discussion sessions with groups of tourists from the audiences.

Greater resources would have allowed a more effective administration of survey 1 and resulted in higher distribution coverage and response rates. It might also have permitted the devotion of more time and effort to persuading overseas tourists to accept and complete survey forms. There was a small number of occasions where forms were not accepted by those perceived to be from overseas. How many other overseas tourists failed to complete forms is unknown.

In the case of survey 1, it is also probable that a number of Buxton residents were discouraged from completing the form though this was of little consequence for the main focus of the study. The form of the first question is suspected of having given the impression that the survey was not applicable to the local resident.

The decision to request audiences to complete forms at every performance was justified though there were few people, in fact, who evidently did this. It appeared that the request was probably ignored, as was the request for every person in a party to complete a survey form. It is not known whether it was done at all in any party, but given the number of forms returned at each performance, it is unlikely and probably biased some of the personal characteristics results.

If the surveys had been confined to opera audiences, it would have been possible to ask questions bearing more directly upon the drawing-power of the operas. The relative effect of the operas and other factors - Festival and non-



Festival - would still have to be determined, probably only by a lengthier survey form and requiring a ranking of factors and indication of whether any one alone or several in combination were the 'drawing' factors.

The question relating to the influence of the Festival in the decision to visit and stay was to be considered with the question relating to the area of greater interest in the Festival. Audiences were requested to indicate one area only unless there was good reason for doing otherwise. Some did indicate more than one area of greatest interest and it may be that there were others with divided interests but who felt obliged not to indicate such. The issue might have been more satisfactorily addressed by indication of ranking and of single or combined interests, as above.

In the case of the second survey, although the response rate was good it might have been improved by postal or phone follow-up.

Non-Festival reasons for the visit were identified in this survey. It would have been useful to determine what other activities tourists actually participated in and, as above, some indication of the ranking and effects in isolation or combination sought. The question that dealt with other reasons for attendance at the opera did not yield unequivocal results in so far as it was not clear, for instance, whether Buxton had a decisive drawing power or was simply a pleasant adjunct of a visit already decided upon.



Those questions that dealt with past holidays did not distinguish between those past holidays with an opera content that were taken in Buxton and those that were not. The former had been mentioned in a previous question and this later question was meant to relate to non-Buxton holidays. The questions about future visits to Buxton did not distinguish between those that would be for a future Festival and those that would not; the interest was in the latter.

The simple question in survey 2 about degree of opera interest confirmed that interest and attendance at operas need not necessarily coincide.

Finally, it is arguable whether some attempt should have been made to discover through the surveys why respondents classified their tourist visits as either holiday or non-holiday.

#### 6.1.6 Overview

The overall results of this study are summarised and related to the propositions in Table 6.1. The analysis of one organisation and, in effect, one event did permit the analysis of relationships and influences at a level and a depth sufficient to remedy many of the deficiencies of existing work identified in Chapter One.

Opera productions, in this instance, have been a tourist resource in so far as they stimulate people to travel and stay away from home in order to attend them. It is likely that they can provide a strong stimulus in themselves and the tourist visit can

TABLE 6.1 - Summarised Significance of the Buxton Study in Relation to Propositions and Current State of Knowledge (as represented in Table 1.5).

Proposition	Existing Studies	Buxton Study
1. Performing arts events can be tourist generators.	Tourism studies give some indication of relative strength but do not usually relate to specific event or art form and therefore causation unclear.	Proposition is confirmed for specific art form or event though its drawing power in isolation remains unresolved.
2. Performing arts can be the focus of holidays.	Holiday/non-holiday distinction not usually made or carried through to other propositions.	Proposition is confirmed though cause (as opposed to characteristics) of distinction is unclear.
3. Performing arts tourism is dominant form for some people.	Not considered.	Proposition is not confirmed.
4. Tourist in audience is (i) arts enthusiast or (ii) non arts enthusiast.	Not considered as such.	Tourist is an opera enthusiast, with a greater opera interest than the non-tourist.
5. Tourist is different from non-tourist; holiday tourist differs from non-holiday tourist.	Audience studies give some indication but not a comprehensive profile of each. No indication of holiday/non-holiday tourist differences.	Few significant differences between tourist and non-tourist with some exceptions. Some apparent differences between holiday and non-holiday tourist.

continued

TABLE 6.1 (continued)

Proposition	Existing Studies	Buxton Study
6. Performing arts organisations may be dependent upon a tourist audience.	Audience studies give indication but no clear distinction between staying and non-staying audience segments.	Study confirmed that the staying visitor (tourist) may be a significant component of the audience.
7. Products for tourist audiences are esoteric or commercialised.	Not considered.	No evidence of pressure or desire to 'trivialise' or commercialise the product. Product-oriented.
8. Potential of arts tourism is not appreciated or developed.	Not considered; requires evaluation of theoretical underpinning, consumer motivations and of practical possibilities.	Theoretical framework established; arts tourism potential recognised in and developed by study organisation.
9. Performing arts organisations and tourism are incompatible.	Not considered.	Basically compatible in study organisation; with some minor problems.
10. Arts tourism will grow.	Not rigorously examined; requirements are as for proposition 8.	Consumer motivations considered and theoretical framework established. Likely to develop as minority pursuit.

be regarded by the tourist as either a holiday or a non-holiday visit. The role of other contributory attractions in causing the tourist visit to occur and in causing it to be designated either a holiday or a non-holiday visit remains unconfirmed. It is probable that the role of such other factors is greater in the case of the holiday visit, though it may be that the role is not so much causal as opportunistic in both the holiday and non-holiday cases.

The opera production company of this study has sought a tourist audience and simultaneously preserved the artistic integrity of the product. That product has itself been considered to be a tourist product in that audiences would need to be drawn from a wide area and consumer preferences and the nature of the product are such that they would be willing to so travel and stay. The consideration of opera as a tourist resource would, in this case, appear to have had no directly adverse consequences for the art form.

Opera is a resource to which some attention has been directed by those concerned with the development of tourism. In this particular study, opera has been identified as a primary tourist resource in that it has been the main or sole cause of a tourist visit by some of the audience. It is important to recognise, however, the particular characteristics of this art form and its context in this study. It would not be justified to infer that similar relationships exist for other art forms, organisations or locations; they may exist only for opera or for festivals, for this location or for this particular company.



It is conceivable that any element of the performing arts, whether it is ballet, drama, jazz or pop music, is of sufficient significance to generate tourism. From the evidence of previous work and this current study, it is not yet possible to either confirm or deny this. Whether such performing arts would be sufficient in themselves or require additional attractions of festival-type events or non arts-related resources in order to generate tourists, has not been determined either. To state that the performing arts are a major tourist attraction in this country, whether for domestic or foreign tourists, and that there is a widespread inclination for people to build holidays on or around them, are unfounded assumptions.

It may be that 'culture' in the form of museums and historic buildings and houses exerts a rather stronger influence on tourism but to talk of cultural tourism as if it were an homogeneous activity is misleading. The relative significance as tourist-generators of the performing arts element of culture (and of the different art forms within that), of the visual and plastic arts element and of wider aspects of culture (including the anthropological sense of the term) is likely to differ considerably.

In the case of opera, the needs of the opera-goer and the tourist can be compatible and mutually reinforcing. In this study the appeal of the opera tourist trip has probably lain in the security of the conventional social characteristics of the opera visit alone (including Opera House,



prices, marketing, product), combined with a reinforcing, consistent tourist ambience. Whether an innovative and more popular approach to opera programming and marketing might succeed in combination with more popular tourist surroundings, remains to be determined. In this study, an esoteric product offered by an organisation aware of tourist potential and developing some of that potential in an area endowed with other primary tourist resources, has succeeded in attracting tourists, both holiday and non-holiday.

## SECTION 6.2 - RECOMMENDATIONS FOR FURTHER RESEARCH

It is clear that there remains a need to pursue further the issues raised in this study if they are to be clarified satisfactorily. Additionally, there are areas not touched upon in this study which nonetheless bear upon it and would yield further insight into arts tourism.

Deficiencies in the form of existing 'official' tourism statistics, in published information about consumer preferences in the opera market, and in an inventory and appraisal of tourism resources in Buxton, (as well as the historical arts-tourism relationship: Appendix 3.7) have previously been noted and are areas for further action/research.

### 6.2.1 Comparative Studies

A study of one organisation and event does not, it is acknowledged, have universal applicability. It would therefore seem appropriate for similar investigations to be made of other performing arts organisations and events, both in the UK and in other countries. This will contribute towards constructing a picture of the whole and will also help isolate the most significant influences on the opera/tourism relationship. It is important to determine whether the features identified in this study are unique to opera, to festivals, to Buxton or occur for other art forms and in other locations.

The approach adopted in this study could be applied to a number of other situations and locations, i.e. considering the art form and relating its 'attractions' to the attractions of tourism, by considering the nature of the location, by reviewing the product and the strategies of the producing organisation and by applying similar questionnaires to audiences. The latter activity can stand by itself and the Buxton Festival surveys, with appropriate modifications, may be used with other audiences, without the other components of this study. Similarly, an organisational analysis focusing on issues raised in Chapter Four could be carried out elsewhere without the necessity for accompanying audience surveys.

The number of variables likely to influence the decision to be a tourist in the opera audience will be many, they are likely to be mutually dependent and their influence complex; it has not been possible to disentangle the influence of any one of them satisfactorily. One option was to ask questions about possible behaviour under different circumstances such as more popular operas, different geographical location, and absence of any opera production. Given that it is preferable to ask audiences about actual behaviour rather than possible behaviour, a further option is to identify such situations elsewhere. Such a programme of study might include festivals and non-festival performing arts events.

The Festival examined in this study was held in an existing tourist area and further studies might include those held in areas less obviously related to tourism. Buxton Festival is 'artistically-led' and further studies may reveal the existence of those that are 'tourism-led'. The degree of tourism domination may be reflected in programming and atmosphere and marketing strategies may differ according to tourist orientation.

#### 6.2.2 External Bodies

The extent and depth of existing interest in arts-tourism can be demonstrated by an examination of attitudes, development and marketing policies and strategies and publications of tourist boards, local authorities and arts associations. Similarly, the current provision of such tourism by tour operators, providers of accommodation and others could be comprehensively surveyed, their strategies and future developmental policies analysed and the economics of their operation examined. It is evident that opera holidays are offered abroad that are based on the popular repertoire and the nature of the attraction in these cases deserves further examination.

The current provision of arts-related tourism in relation to other forms of tourism might be estimated and analysed in terms of provision within and outside the UK.

### 6.2.3 Consumers

The significance of arts-related tourism can be approached from the perspective of the consumer and would include an indication of numbers. This could be approached through a sample survey of the population at large. An alternative is to survey tourists in a particular location (perhaps over time) and assess those that are drawn for arts-tourism reasons with a comparison of profiles of arts and other tourists, perhaps including psychographic profiles. A survey of those most likely to engage in arts tourism - those at concerts or operas in urban areas - is an approach that could demonstrate the holiday profile of the music or opera lover. The extent to which the opera market and the opera tourism market coincide may be assessed. There will be those, however, who are in the opera tourism market who are not normally opera attenders but may be listeners. Further potential arts tourists could be identified amongst both attenders and listeners and the reasons for non-participation in such tourism identified.

In any or all of these approaches the nature of the tourist visit could be determined and holidays identified as main or additional, as motivated by opera or by other factors, and so on.

It is a fundamental point that the nature of the tourism purchase decision process needs clarification - how it is made, the influences on it, for instance, and whether it is a family decision or a decision influenced by one particular family member.



Whether arts-related tourism will develop is dependent in large part on the behaviour of influencing factors. It has not yet been clearly expressed what these determinants actually are and how exactly they might bear upon arts and/or tourism consumption. It appears reasonable to state that factors such as increased income and leisure time will increase the demand for both and this, combined with a demand for new forms of tourism, will ensure the continuing development of arts tourism; this has not yet been demonstrated to be so.

#### 6.2.4 Significance

A survey based on tourists in a particular location can bear upon the significance of arts tourism in that particular area. In Buxton itself the relative impact of Festival or opera tourism has yet to be adequately determined in relation to 'normal' holiday tourism or conference tourism. The most obvious impact is financial or economic but it should be possible to determine the effect, for instance, on residents' quality of life and on the local environment (built and natural). The revitalising effect that the Festival might have had on recent changes in Buxton generally is something that might not be easily established but might bear investigation. Such recent changes have included a renewed interest in and commitment to tourism development by the local authority and private enterprise, a spate of retail developments and an increase in the number and quality of restaurants, wine bars and public houses.

Those tourists in Buxton who do not attend the Festival may be there, however indirectly or unconsciously, because of an awareness of Buxton, brought about because of the existence of the Festival. (The reasons for non-attendance by tourists during Festival time might be worth considering). Similarly, there will be those Festival-goers who may pay further tourist visits to Buxton and have done so only because Buxton was initially introduced by a Festival visit; this was not clarified satisfactorily in this study.

The image of a tourist destination can be important in influencing tourist flows and that image could be assessed amongst both those who currently do and those who do not visit Buxton. The image held by intermediaries such as tourist boards, tour operators and travel agents can also be influential in the choice of tourists and ought to be considered further.

APPENDICES

APPENDICES RELATING TO CHAPTER TWO

APPENDIX 2.1PARTICIPATION IN HOLIDAYS (OF 4 OR MORE NIGHTS) 1967-85% of adults likely to take such a holiday

1967	56%	1976	61%
1968	58%	1977	59%
1969	58%	1978	61%
1970	59%	1979	63%
1971	59%	1980	62%
1972	62%	1981	61%
1973	63%	1982	59%
1974	62%	1983	62%
1975	60%	1984	62%
		1985	61%

Source: British Tourist Authority, 1983d



APPENDIX 2.2PARTICIPATION IN HOLIDAYS (OF 4 OR MORE NIGHTS) BY SOCIO-  
ECONOMIC AND AGE GROUP% of each group taking such a holiday

AB	81%
C1	69%
C2	60%
DE	45%
16-24	57%
25-34	60%
35-44	67%
45-54	65%
55-64	68%
65 & over	55%

Source: British Tourist Authority and English Tourist Board, 1986b

APPENDIX 2.3PARTICIPATION IN MORE THAN ONE HOLIDAY (OF 4 OR MORE NIGHTS)% of each group taking 2 or more such holidays

AB	46%
C1	26%
C2	19%
DE	11%
16-24	15%
25-34	20%
35-44	31%
45-54	24%
55-64	30%
65 & over	23%

Source: British Tourist Authority and English Tourist Board, 1986b

APPENDIX 2.4PARTICIPATION IN HOLIDAYS (OF 4 OR MORE NIGHTS) BY  
DESTINATION

% of adult holidaymakers in each group that takes a  
holiday in each destination

	<u>Britain</u> <u>(at all)</u>	<u>Abroad</u> <u>(at all)</u>	<u>Britain and</u> <u>Abroad</u>
AB	69%	52%	21%
Cl	71%	42%	13%
C2	74%	36%	11%
DE	78%	29%	7%
16-24	64%	45%	8%
25-34	72%	41%	13%
35-44	76%	41%	17%
45-54	68%	42%	9%
55-64	74%	44%	18%
65 & over	85%	27%	12%

Source: British Tourist Authority and English Tourist Board, 1986b

APPENDIX 2.5

TOURISM IN BRITAIN BY BRITISH RESIDENTS : SHARE OF HOLIDAY MARKETS ACCOUNTED FOR BY

VARIOUS GROUPS, 1984-85

% of holidays in each category that is taken by each socio-economic or age group

	<u>British adult population</u> (1985) %	<u>Holiday trips (1 or more nights)</u> (1985) %	<u>Main holidays of 4 or more nights</u> (1984) %	<u>Additional holidays of 4 or more nights</u> (1984) %	<u>Short holidays (1-3 nights)</u> (1985) %
AB	17	27	13	28	31
C1	22	26	22	26	27
C2	31	28	35	27	26
DE	30	19	30	19	16
16-24	18	20	17	13	25*
25-34	18	21	18	15	25
35-44	15	15	17	16	15
45-54	15	15	13	13	15
55-64	15	14	15	18	12
65 or over	20	14	19	25	8

\* in England

Source: British Tourist Authority and English Tourist Board, 1986b and Supplement.

British Tourist Authority, 1985.

APPENDIX 2.6TOURISM OUTSIDE BRITAIN BY BRITISH RESIDENTS : SHARE OF  
HOLIDAY MARKETS ACCOUNTED FOR BY VARIOUS GROUPS, 1985

% of holidays in each category that is taken by each socio-  
economic group or age group

	<u>British adult population</u>	<u>Holiday trips</u>	<u>Long holidays (4 or more nights)</u>	<u>Short holidays (1-3 nights)</u>
	%	%	%	%
AB	17	36	36	36
C1	22	26	26	24
C2	31	24	23	27
DE	30	15	15	13
		<u>Holidays (except in Ireland)</u>	<u>Short Holidays</u>	
		(1984)	(1-5 nights)	(1984)
		%	%	
16-24	18	20	17	
25-34	18	20	32	
35-44	15	16	8	
45-54	15	18	27	
55-64	15	16	12	
65 or over	20	9	3	

Sources: British Tourist Authority and English Tourist Board, 1986b and Supplement.

British Tourist Authority, 1985.



APPENDICES RELATING TO CHAPTER THREE

APPENDIX 3.1

RELATIVE CLIMATE OF BUXTON 1985-86

Mean daily temperature (°C)	J	F	M	A	M	J	J	A	S	O	N	D	Annual
													mean/total
1985 ( England & Wales (at sea level)	1.3	2.8	5.0	8.7	11.0	12.9	16.4	15.0	14.9	11.4	4.7	6.7	9.2
( Buxton	-0.1	0.8	2.7	6.3	6.0	12.2	14.5	12.7	12.7	9.3	2.1	4.7	7.0
1986 ( England & Wales (at sea level)	4.1	-0.4	5.4	6.1	11.3	14.8	16.1	14.1	11.9	11.4	8.3	6.4	9.1
( Buxton	1.4	-3.0	3.2	3.8	9.7	12.7	14.0	11.7	9.9	9.0	6.2	4.3	6.9
<u>Rainfall (mm)</u>													
1985 ( England & Wales	72	29	66	70	65	94	73	117	46	48	77	128	885
( Buxton	113	13	86	145	72	198	90	145	66	91	96	147	1263
1986 ( England & Wales	120	17	80	84	85	43	54	117	27	98	124	143	992
( Buxton	215	32	134	107	115	52	71	132	15	136	174	261	1444
<u>Mean daily sunshine (hours)</u>													
1985 ( England & Wales	1.7	2.9	3.7	4.5	5.5	5.7	6.3	5.2	4.4	3.4	2.7	1.2	3.9
( Buxton	1.7	2.7	3.1	2.8	4.5	5.3	5.3	3.7	3.6	2.6	2.4	1.0	3.2
1986 ( England & Wales	1.9	2.7	4.0	4.4	6.3	6.8	5.3	4.6	5.7	3.7	2.5	1.7	4.1
( Buxton	1.6	2.6	2.9	3.3	5.4	6.2	4.7	3.9	4.3	3.3	2.2	1.4	3.3

Sources: Central Statistical Office, 'Annual Abstract of Statistics 1988', HMSO, London 1988; Borough Meteorologist, Environmental Health Department, High Peak Borough Council.

APPENDIX 3.2NATIONAL CENSUS (1981) DATA FOR BUXTON & GREAT BRITAINFigures in parenthesis are percentages for Great BritainTable 1 - Age

	%	%
0-4	5.3	(6.0)
5-15	16.2	(16.3)
16-24	13.8	(14.1)
25-44	25.4	(26.3)
45 and under pensionable age	19.7	(19.7)
Pensionable age and over	19.5	(17.7)
75 and over	6.9	(5.7)

Table 2 - Social class

Head of household in social class:

I	5.0	(4.5)
II	18.5	(18.8)
III non-manual	8.2	(9.1)
manual	26.3	(26.2)
IV	15.3	(12.2)
V	3.6	(4.1)
Armed forces	0.3	(2.4)
Economically inactive	22.6	(22.7)

Table 3 - Industry of employment of employed residents, 16 and over

Agriculture	0.4	(2.2)
Energy and water	1.1	(3.1)
Manufacturing	33.3	(27.0)
Construction	5.7	(7.0)
Distribution and catering	19.0	(19.2)
Transport	8.6	(6.5)
Other services	30.7	(34.0)

Table 4 - Economically active population and unemployment

Men (16-64) economically active as percentage of total	89.9	(90.4)
Married women (16-59) economically active as percentage of total	61.5	(56.9)
Single, widowed, divorced women (16-59) economically active as percentage of total	66.7	(69.5)
<u>Unemployment:</u>		
Men 16-64 as percentage of economically active men	8.5	(11.6)
Women 16-59 as percentage of economically active women	5.4	(7.7)

APPENDIX 3.2 (continued)Table 5 - Accommodation

Percentage of households that are in accommodation that is:

Owner-occupied	58.2	(55.7)
Rented from council	23.7	(31.2)
Privately rented (unfurnished)	10.9	(5.9)
Privately rented (furnished)	2.4	(2.7)
Other	4.0	(4.2)

Table 6 - Household composition

Percentage of households with:

6 or more persons	3.2	(3.8)
1 person (non-pensioner)	7.9	(7.5)
1 person (pensioner)	16.0	(14.2)
2 or more pensioners without others	10.5	(9.9)
Children under 16	31.9	(33.7)

Source: Office of Population Censuses and Surveys, 1984 (b).

APPENDIX 3.3DATES OF A NUMBER OF BUXTON BUILDING DEVELOPMENTS

1530-50	Old Hall Hotel (rebuilt 1670)
1625	St Ann's Church
1780-84	The Crescent (5th Duke of Devonshire & Carr)
1785	Hall Bank
1790	Devonshire Hospital (conversion from stables to hospital started 1859)
1806-07	The Square
1811	St John's Church
1818-40s	The Slopes
1852	Quadrant & Colonnade Natural Baths (closed 1972)
1851-53	Thermal Baths (closed 1963)
1856-59	Broad Walk
1863-64	Railways from Derby, London and Manchester
1868	Palace Hotel
1871-89	Buxton Improvements Co Pavilion Gardens
1876-77	Octagon
1889	Playhouse
1889	Town Hall
1889-1927	Buxton Gardens Co
1894	Pump Room
1903	Opera House



APPENDIX 3.4

Extracts from 'Peak District

Holidays 1988'

Published by High Peak Borough  
Council. (Parts omitted are  
mostly advertisements)



# TOWNS and VILLAGES

There's a marvellous cross section of towns and villages from former industrial settlements to an old spa town with elegant 18th century buildings, as well as many stone built villages and hamlets tucked away in the hills and valleys

Use the map on page 42 to find those mentioned here, and to discover many others

## BUXTON

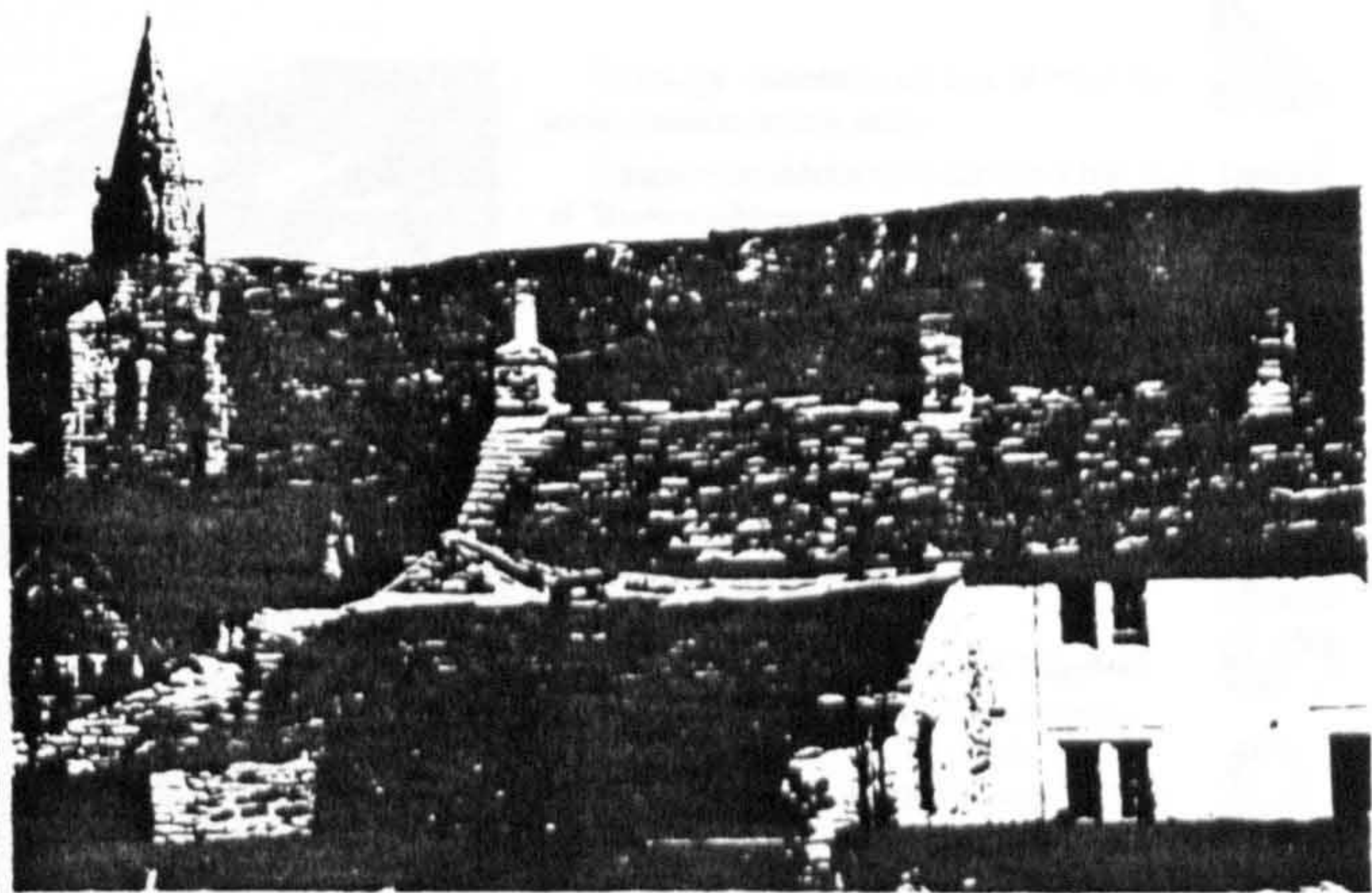
The Romans built a settlement here to take advantage of the 'health giving' waters, and called it 'Aqua Amemetiae', which roughly translates as 'The Waters of the Goddess of the Grove'. Buxton's history as a spa town had begun!

Mary, Queen of Scots visited Buxton several times in the late 16th century, hoping to cure her rheumatism. This was probably aggravated by the long periods of imprisonment spent in several draughty houses in Derbyshire, whilst in the custody of the Earl of Shrewsbury. She was kept in Buxton Hall, when staying in the town; this is now the Old Hall Hotel (see page 24).

It's still possible to taste the waters in Buxton. There's a drinking fountain, known locally as St. Ann's Well, in The Crescent, or you can buy it ready bottled in several places around the town.

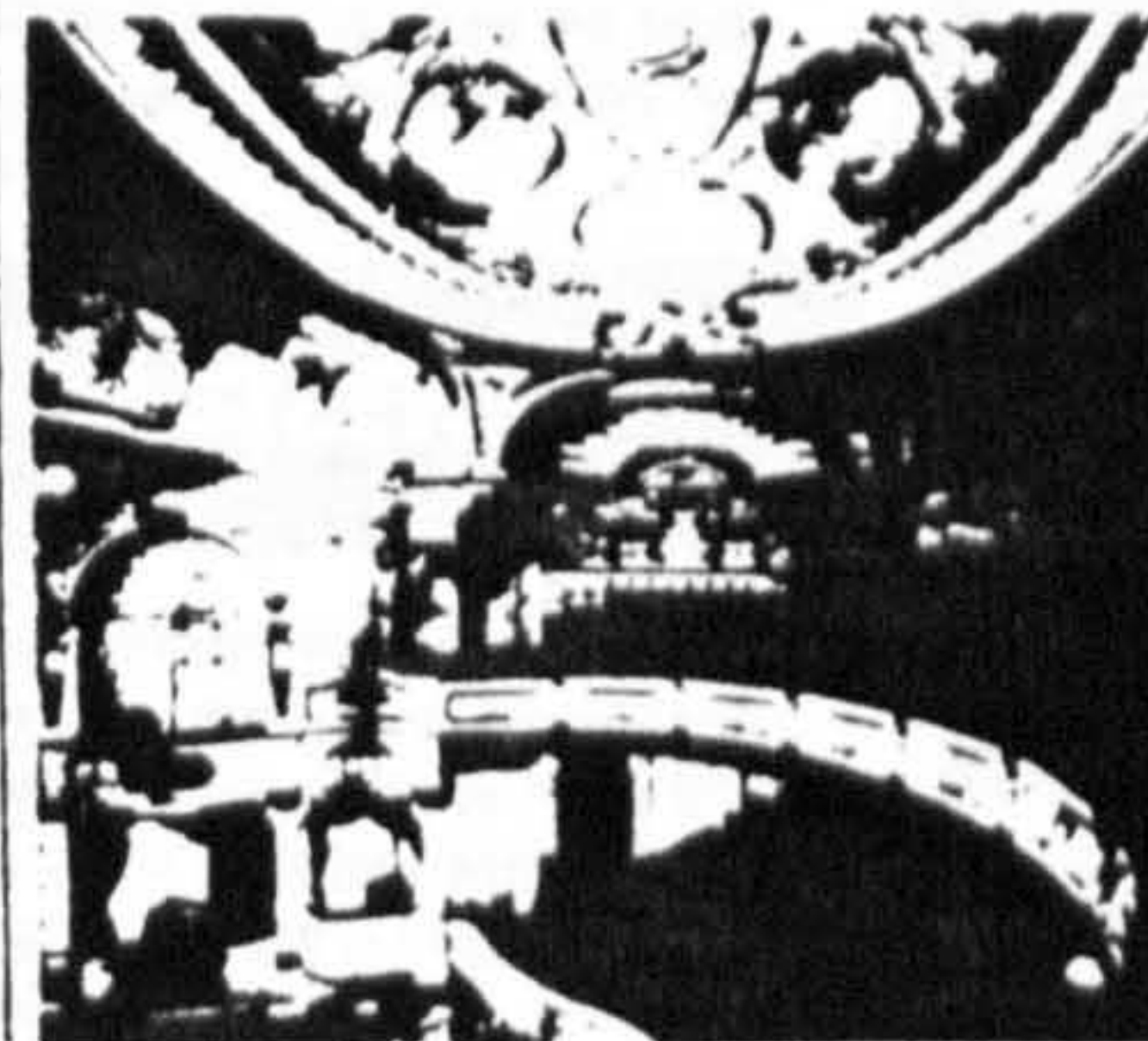
A look around this former spa town will reveal its legacy of beautiful buildings!

■ **THE CRESCENT.** Built as three hotels in the late 18th century by the 5th Duke of Devonshire, with the Assembly Room above and shops on the ground floor. Visitors can admire the Adam style ceiling, as the Room is now part of the local library.



Above: Edale village with the moors and Pennine Way beyond. Below centre: Buxton Opera House's beautiful interior. Bottom of page: The domes of Buxton.

Next to the library end of The Crescent are the old Thermal Baths, an imposing Victorian addition, recently redeveloped into an attractive shopping arcade.



■ **THE DEVONSHIRE ROYAL HOSPITAL.** Originally stabling for the hotel guest's horses. Generously donated in 1858 for conversion to a hospital for spa patients, the circular exercise area was later covered by the present enormous slate covered dome, 164 feet covered in 1881. (N.B. Not open to the general public.)

■ **THE PAVILION GARDENS & THE OCTAGON.** The gardens were laid out and the Octagon built in early 1870s to provide pleasant recreation for Victorian visitors to the spa. They still provide the nucleus of the town's leisure facilities today (see pages 37 and 41).

■ **THE CONSERVATORY.** Restored in 1983, it houses an interesting variety of native and exotic plants and is open throughout the year.

■ **THE OPERA HOUSE.** An Edwardian gem with lavish decoration of marble and cupids, it was designed by the eminent theatre artist Frank Matcham. Home of the annual International Festival of Music and the Arts.

■ **THE PARISH CHURCH.** Built in 1811 in the Tuscan style and dedicated to St. John the Baptist, it contains some fine mosaics and stained glass.

More information about Buxton and the Pavilion Gardens can be found in leaflets and booklets available from the town's Tourist Information Centre in The Crescent.

### PLACES NEAR BUXTON . . .

■ **WHALEY BRIDGE.** Close to the Goyt Valley, the Peak Forest Canal terminates here. Leisurely day trips on a traditional narrow boat can be made from the picturesque canal basin. The Memorial Park offers walks through woodland to Toddbrook reservoir.

■ **CHAPEL-EN-LE-FRITH.** The name means 'chapel in the forest'. Known as the 'Capital of the Peak', records of the town go





back as far as 1225. The church was used as a prison for Scottish soldiers during the Civil War. Good location for pleasant walks to nearby Combs reservoir, surrounding hills and valleys. Market held weekly.

## GLOSSOP

One of the Peak's larger towns, Glossop is mentioned in the Domesday Survey of 1086. Occupying a superb position in the hills, there are many walks up onto the moors in all directions, including those to Kinder and Bleaklow. The old town has charming 17th century stone houses, narrow streets and has retained the old village centre.

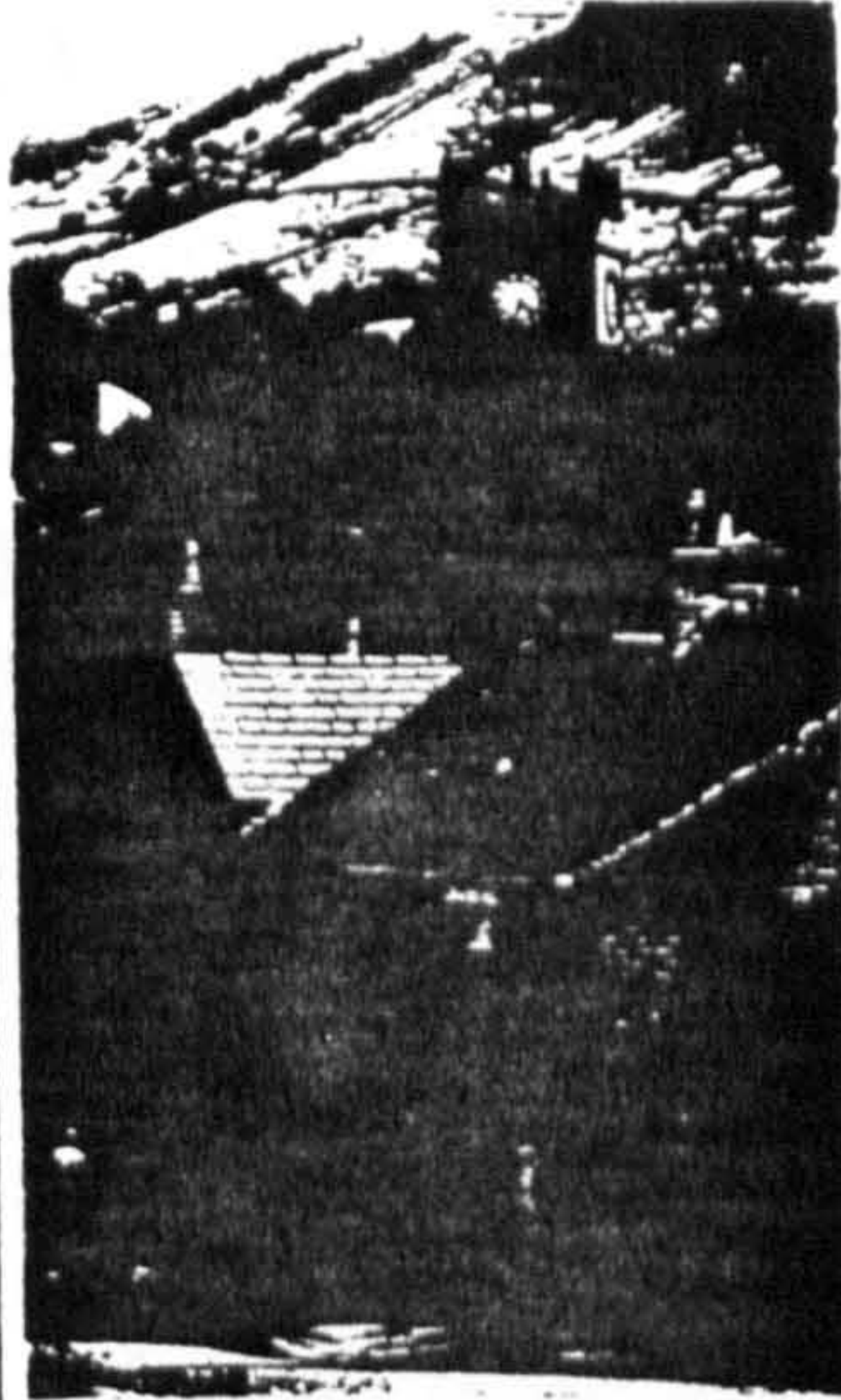
The leisure centre, parks (see pages 36 and 40), weekly market, annual carnivals and Victorian Weekend make Glossop a popular place to visit.

■ **SNAKE PASS.** This road (the A57 to Sheffield) winds up out of Glossop, giving dramatic views over the moors. The name comes from the Snake Inn, part way along the Pass, which used the twisted serpent crest of the Dukes of Devonshire for its sign.

### PLACES NEAR GLOSSOP...

■ **HAYFIELD.** The gateway to Kinder Scout. Many other fine hill walks also start from this quiet little town. The 2½ mile Sett Valley Trail from Hayfield to New Mills is rather easier going!

■ **NEW MILLS.** Like Glossop, a former mill town. Attractive parkland at High Lea Hall (see page 40) and the riverside Torrs area make ideal picnic spots. Market held weekly.



■ **BUXWORTH.** At one time this small village was the other terminus of the Peak Forest Canal.

## CASTLETON

The road through the dramatic scenery of Winnats Pass takes you down into this little village in the Hope Valley. Most famous for its four show caves (see page 37) and the Blue John stone, found during lead mining operations many years ago.

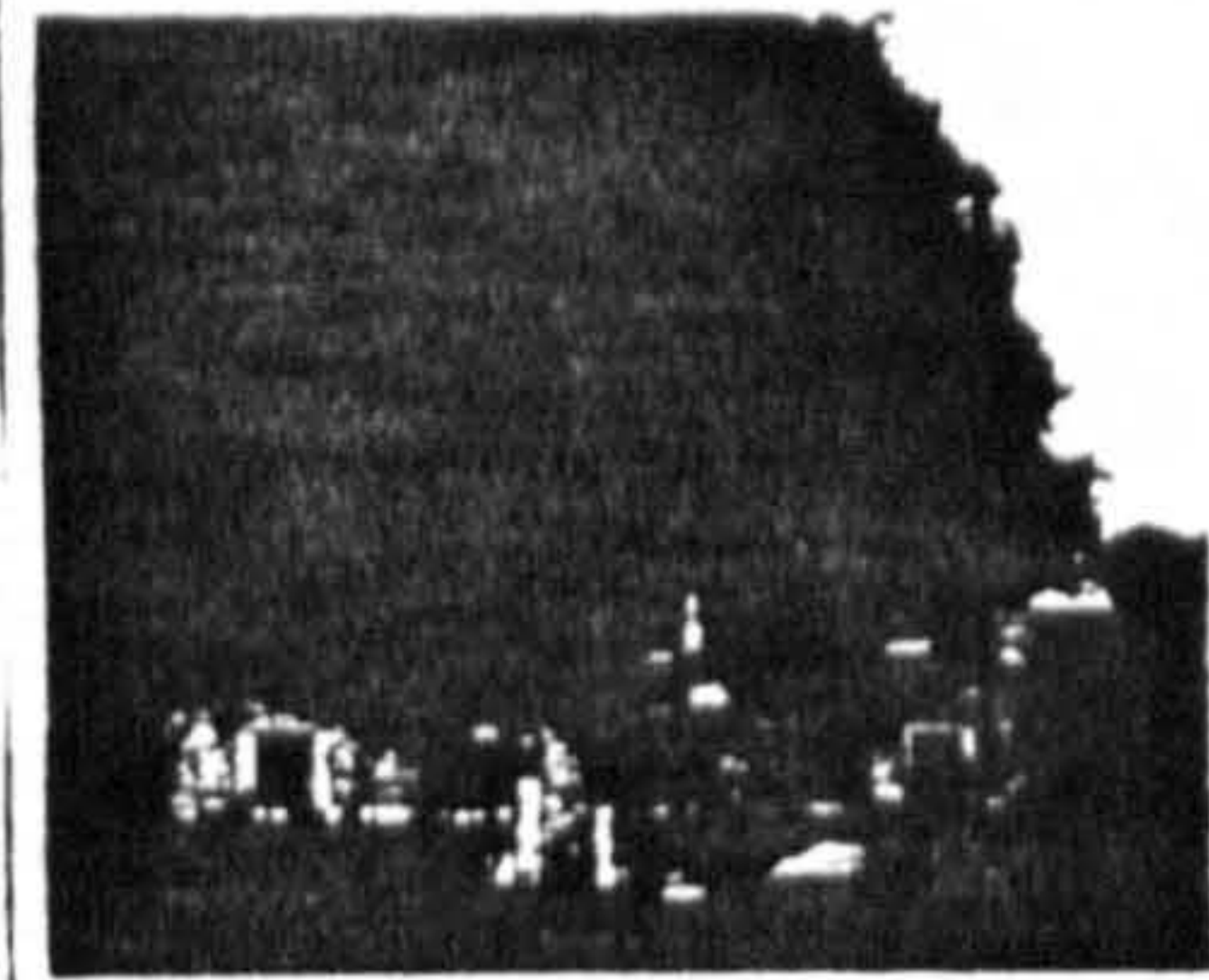
The huge, exposed east face of Mam Tor looks down over the valley.

Frequent landslides have earned it the alias of 'Shivering Mountain' and have caused the closure of that stretch of the main road to Sheffield below the east face. The ruins of 11th century Peveril Castle overlook Castleton village.

■ **EDALE.** Behind Mam Tor, in the next valley, the Pennine Way starts here on its 250 mile route north! It also provides the least difficult way onto Kinder Scout, via Jacob's Ladder.

■ **TIDESWELL.** At the head of Tideswell Dale. This small market town possesses a 14th century church known as the 'Cathedral of the Peak', because of its large size and the grandeur of its architecture.

■ **EYAM.** William Mompesson, the vicar of Eyam in 1665, became famous for isolating the village to stop the spread of the plague into surrounding areas. The disease had reputedly been carried into the village from London in bales of cloth for the local tailor.



## BAKEWELL

A town known for its famous 'puddings', although the recipe is a well kept secret! The livestock market held every Monday is an important rendezvous for the local farming community, as is the annual two day agricultural show held early in August. The town's information centre is in the ancient market hall, which also has an exhibition about the Peak District National Park.

■ **ASHFORD IN THE WATER.** Near Bakewell. The 17th century sheepwash bridge across the River Wye here is still sometimes used for sheep dipping, after shearing in summer. Ashford 'marble' (a dark, highly-polished limestone) from the nearby quarries has been used in stately homes in several parts of the country. Examples can be seen in Buxton Museum.

## MATLOCK BATH

Another former spa town, like Buxton, it is set in a deep limestone gorge. A chair lift now makes it easier to enjoy the spectacular views from the Heights of Abraham!

Below: The Peak Forest canal basin at Whaley Bridge. Above right: Monyash, in the White Peak area.

Centre: The village of Hayfield.





# COUNTRYSIDE • COUNTRYSIDE

There's a tremendous variety of landscape within the Peak District, which adds much to the charm and appeal of this region. The scenery can change dramatically in a matter of a few miles, from high, unbroken expanses of heather covered moorland dotted with sheep, to limestone escarpments and thickly wooded dales. These two totally different types of countryside are known respectively as the Dark and White Peak.

## DARK PEAK

A wild and rugged countryside, favoured by walking and climbing enthusiasts. It's the hard yellow brown millstone grit, dark peat covered summits and the miles of dark stone walls which have helped to earn the Dark Peak its name.

■ **GRITSTONE EDGES.** Stretching away into the distance, they are quite amazing to see. Most are easily accessible. Stanage, Millstone and Curbar Edges are all close to good roads.

■ **MILLSTONES.** The hard local stone was used by many industries as grinding stones. Some still lie in the old quarries (eg at Stanage Edge), abandoned and half finished. Our National Park has adopted the millstone as its symbol — look out for them by the roadside at the Park boundaries.

■ **KINDER SCOUT.** A flat plateau dotted with weathered rocks in fantastic shapes. It is one of the highest parts of the Peak District, with a spectacular cascade called the 'Kinder Downfall', which tumbles 100 feet down the mountain side.



Above: Gritstone rocks at Stanage Edge. Below top: Combs reservoir, near Chapel-en-le-Frith.  
Below bottom: The old railway viaduct in Monsal Dale.

■ **BEAUTIFUL LAKES.** There are several picturesque reservoirs in the area. Howden, Derwent and Ladybower (off the A57 near Bamford) were used during the Second

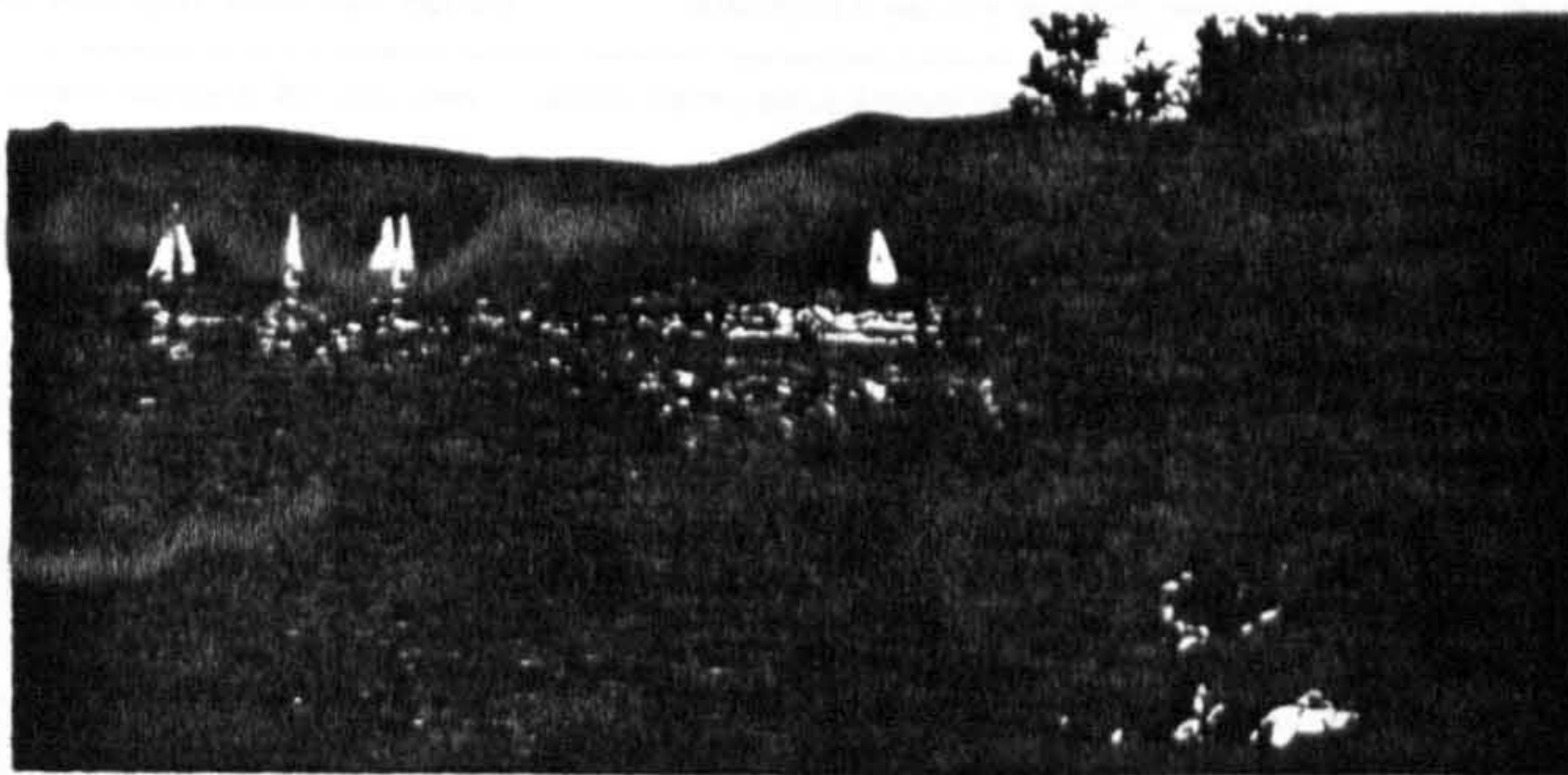
World War by the RAF to practise for the famous 'Dambusters' raid. Ladybower is now stocked with trout to attract fishermen.

Femilee and Errwood reservoirs set in the wild beauty of the Goyt Valley, north west of Buxton, are well worth a visit.

N.B. A one way traffic scheme operates all year, from Errwood to Derbyshire Bridge ONLY. Note that it's closed to ALL traffic on summer Sundays and Bank Holidays.

■ **WILDLIFE.** Look out for the typical birds of the moorland habitat, red grouse, golden plover, and curlew, whose eerie call seems to symbolise the wild open places of Britain.

N.B. From 12th August, when the grouse shooting season starts, certain areas of moorland are closed to visitors. For your own safety, check for the signs posted to warn you.



## WHITE PEAK

This is the greater part of the central and southern Peak District. One look at the miles of bright, white stone walls and you'll understand why it is so named. Other characteristics to look for are steep sided, wooded dales, bright green pastureland and the stark limestone crags and cliffs.

■ **LEAD MINING.** Past centuries of lead mining account for many of the odd shapes



visible in the landscape - much of what looks natural is actually man-made! Deep gulleys where rock was excavated and 'boles' where ore was heated to extract the metal have gradually been recolonised by grass - like the spoil heaps of more modern quarries.

■ **THE DALES** There are many other Dales to explore - apart from the well known Lathkill and Dovedale! Cressbrook or Deep Dale for example, are much less frequented, yet every bit as beautiful. Some have been designated Sites of Special Scientific Interest, as they are fine examples of the local countryside. The river banks and short turfed slopes alike support a wonderful variety of birds and flowers, many of which are unique to limestone areas, others are specific only to this part of the country.

■ **DISAPPEARING RIVERS** Gradual erosion by rivers has helped shape the dales, leaving behind strangely shaped stone pinnacles and caves for the visitor to wonder at. The Manifold and Lathkill rivers, among others, disappear underground, especially in times of drought, leaving their 'beds' for some distance, then bubble up again further downstream.

■ **STONE WALLS** feature prominently in all parts of the Peak District countryside. Part of this vast network of walls is now being 'preserved' to illustrate how farming was organised in the past, and of course to retain the character of the region. The fields around Chelmorton, near Buxton, have been declared an 'historic landscape' as they are a fine example of the mediaeval strip cultivation system, with many tiny fields packed closely together.

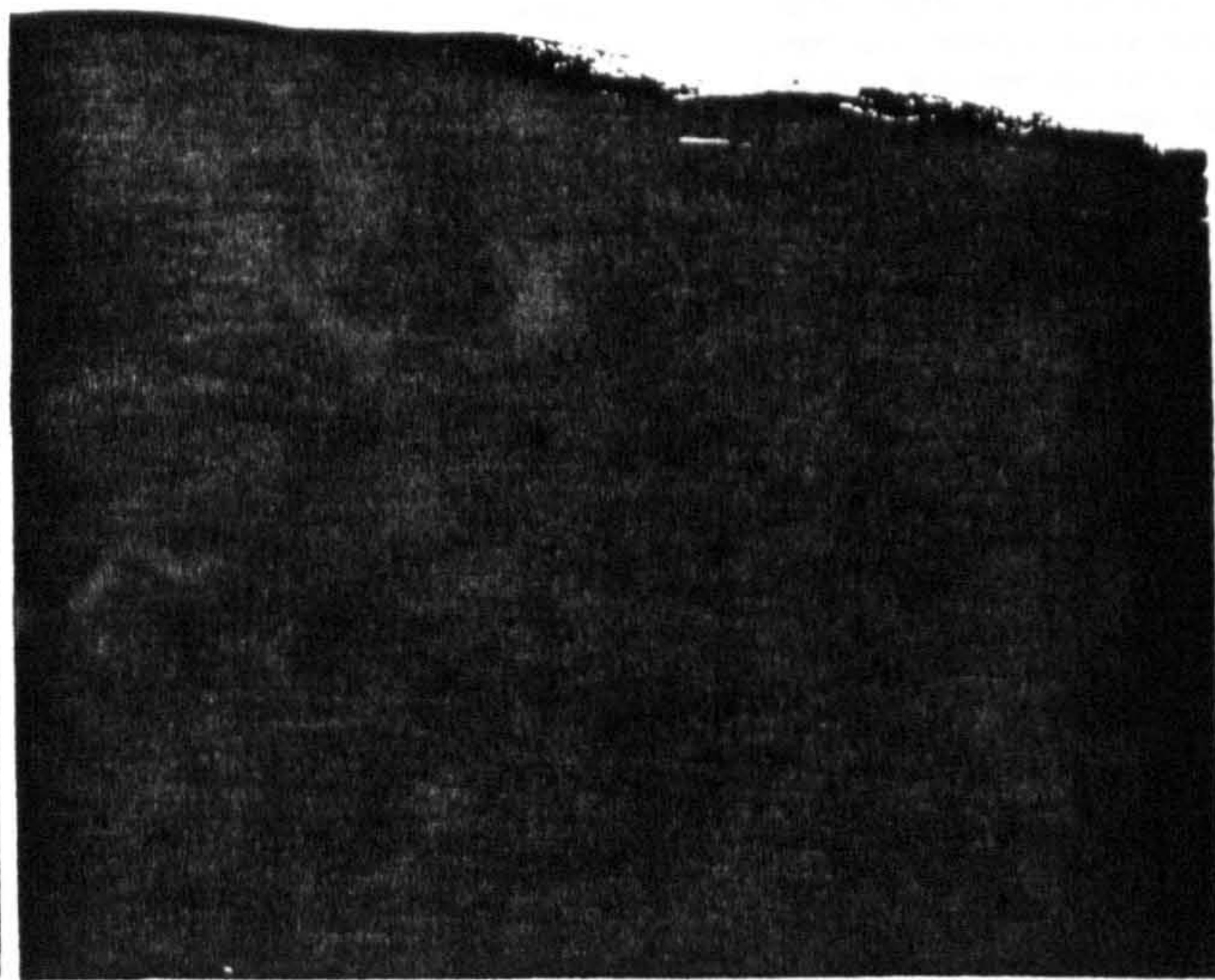
These walls look attractive, but are



strictly practical. Once built, they can stand for generations, but stones can easily be dislodged if you try to climb over them.

Please use the stiles and gates provided, and always remember to shut gates to prevent sheep and cattle from straying.

Above: Errwood reservoir in the Goyt Valley. Below: Stone walls and White Peak countryside.

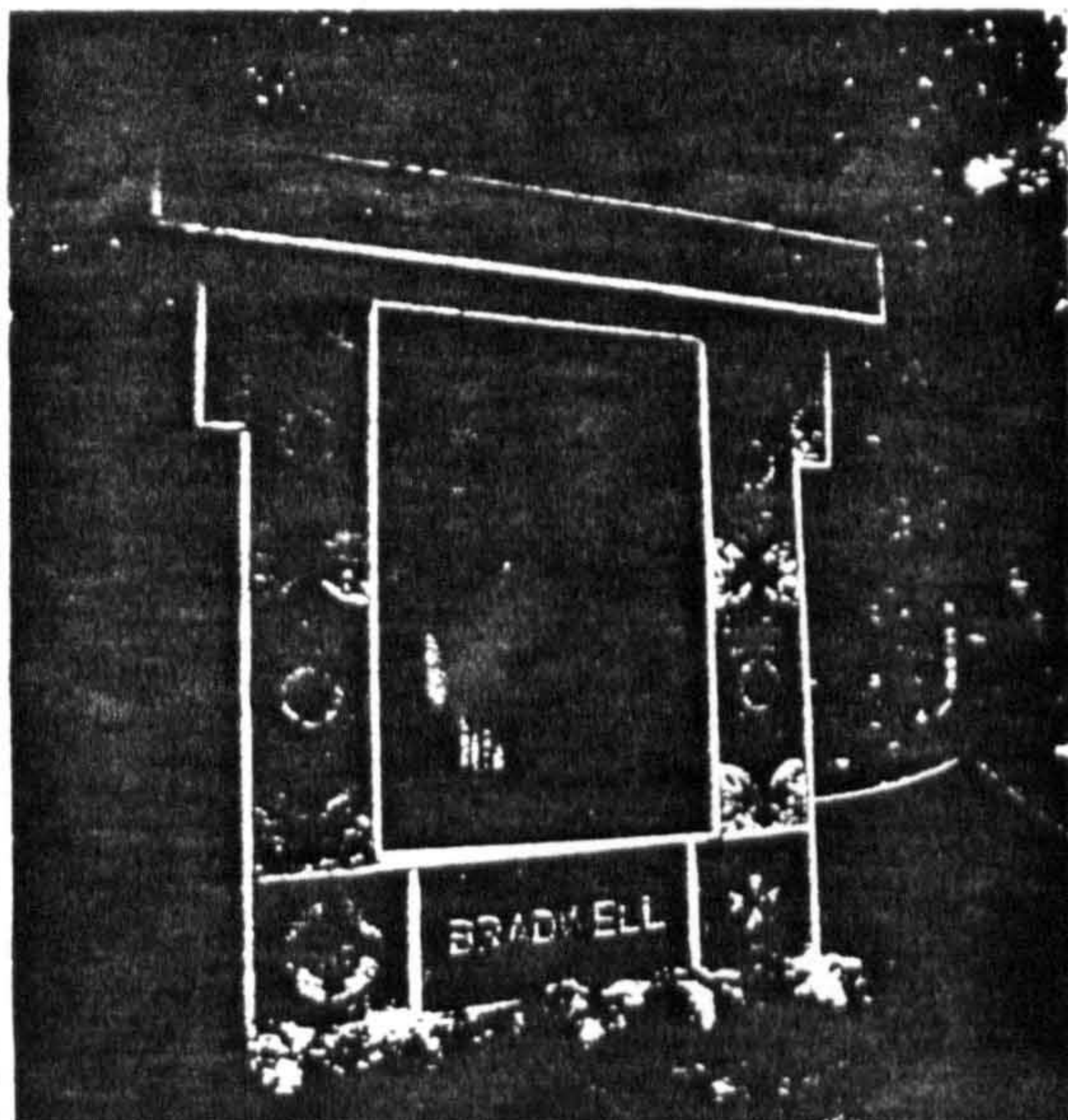


## NATURE TRAILS

Mostly old railway lines in both the Dark and White Peak, converted into interesting walks or rides. Total mileages are given, but of course you don't have to do it all!

- **HIGH PEAK TRAIL** Cromford to Dowlow. 17½ miles (Walking, cycling, horse riding)
- **TISSINGTON TRAIL** Ashbourne to Parsley Hay, on old rail line to Buxton. 13 miles (Walking, cycling, horse riding)
- **MONSAL TRAIL** Bakewell to Chee Dale. 8 miles (Walkers only). Divided into 4 sections to avoid blocked tunnels. Linked by concession paths or roads.
- **ERRWOOD HALL** Goyt Valley, off A5002. 1 mile, woodland and reservoir (Walkers only)
- **SETT VALLEY TRAIL** Hayfield to New Mills. 2½ miles (Walking, cycling, horse riding)
- **COOMBS VALLEY RESERVE & TRAIL** Near Leek. Open Tues, Thurs and weekends





Above left. Traditional wells dressing occur throughout the summer

Above right. Putting tradition into practice — the making of the wells dressing

Below left and right. Carnivals & gala weeks

## WELLS DRESSING

This local custom is the ancient art of decorating springs and wells with flowers and other natural objects to form pictures. These are made by pressing petals, leaves, seeds etc. into a background of soft clay. It's a traditional form of thanksgiving for the continuing water supply, particularly in times of drought. The pictures produced are astonishingly realistic and dramatic.

The wells dressing is often the centre of a gala or festival week, with carnival processions, morris dancers (an ancient custom in itself!) and sometimes even a sheep roast, as at Eyam.

The whole complex process involved in this old tradition is described in more detail in booklets available from the Tourist Information Centres.

## CARNIVALS, FESTIVALS OF ALL KINDS...

■ **CARNIVALS** held throughout the summer with fun fairs and other amusements, are often part of the many wells dressing in the county. Check the 1988 Events Sheet for dates and details of carnivals at Chapel-en-le-Frith, Whaley Bridge, New Mills, Glossop and many more.

■ **BUXTON FESTIVAL**. 16 Jul-7 Aug 1988.

An important international festival of music and the arts. Always boasts an interesting and varied programme of events, with thriving fringe activities!

■ **JAZZ FESTIVAL**. Attracts big names and is part of the main annual festival in Buxton.

■ **GLOSSOP 'IN THE PARK' FESTIVAL**. Early July a fun weekend for all the family. Part of Glossop carnival, it's held in Manor Park and has rides, side shows, stalls, childrens races and much more.

■ **BRASS BAND FESTIVAL**. Buxton — early May.

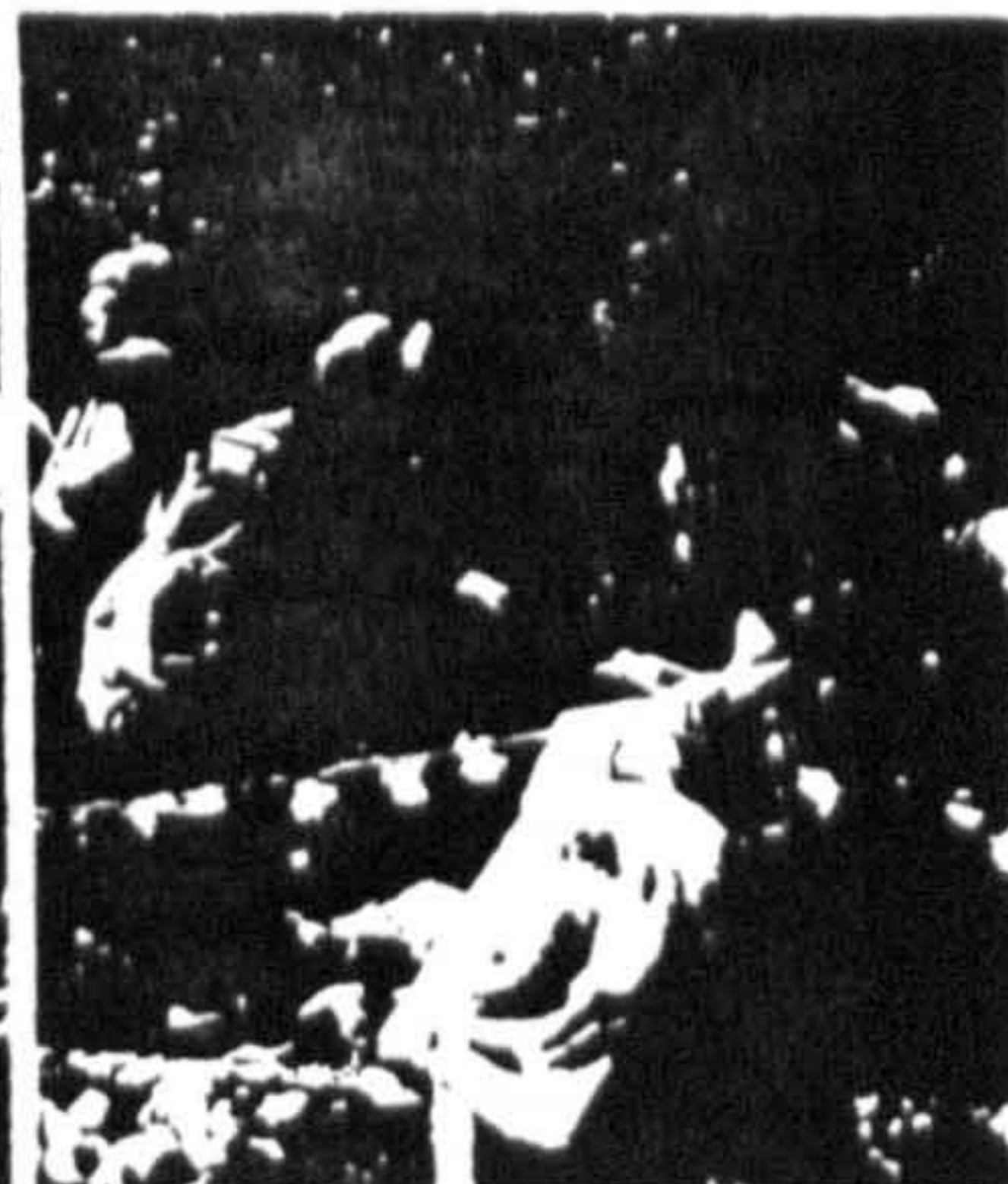
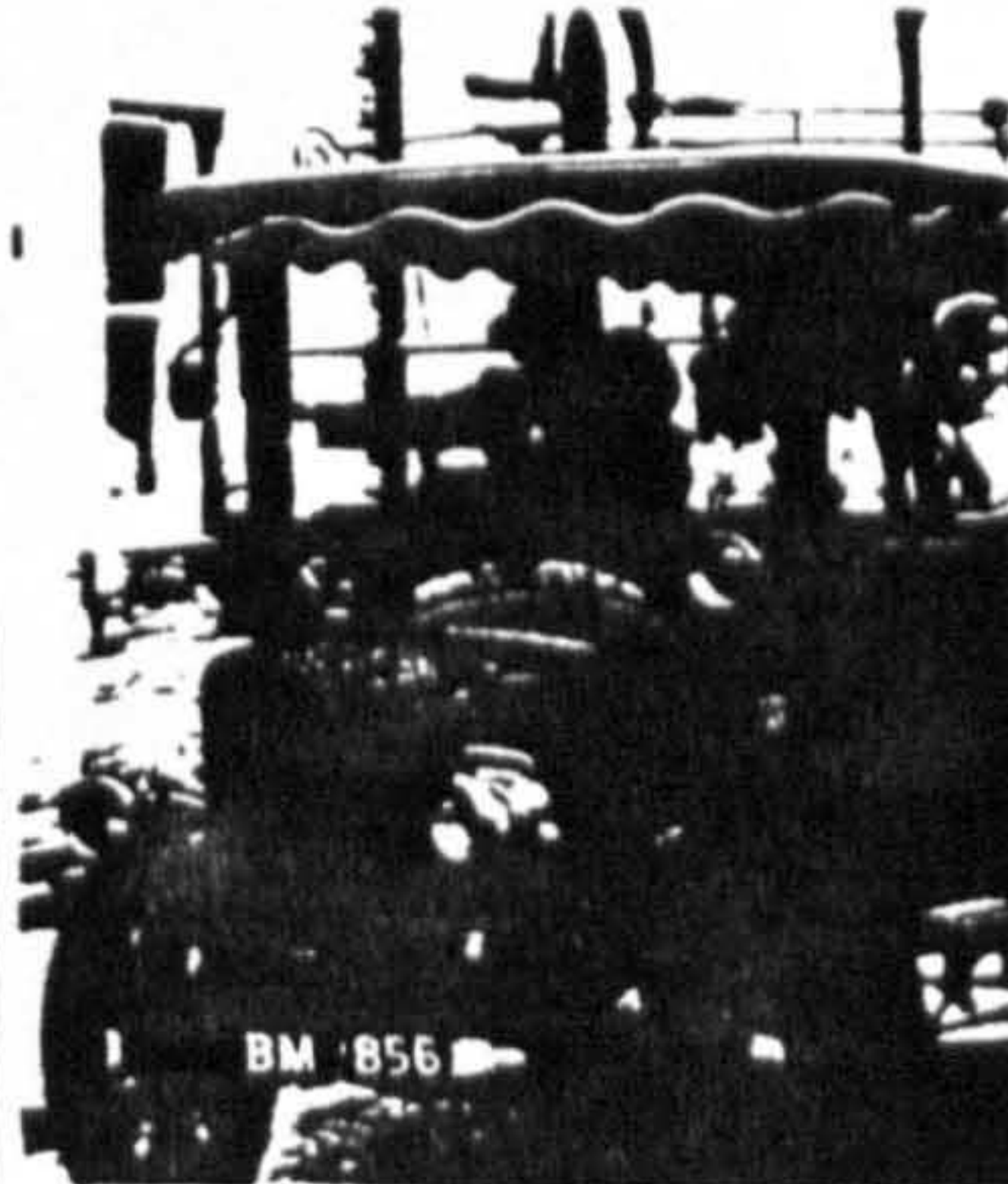
■ **BUXTON ANTIQUES FAIR**. May. Accredited dealers in fine furniture, paintings, silver, porcelain etc. from all over the country display their wares. You can buy, or just have a good look at some of our country's rich heritage.

■ **FESTIVAL OF PLAYS**. Summer. A feast of well-known full length plays for the drama enthusiast, staged by local drama groups in the Opera House. An acting marathon!

■ **COLLECTORS FAIRS (ANTIQUES) / BOOK FAIRS / CRAFT FAIRS / FLOWER FESTIVALS**. There's a whole series of these throughout the year. Check dates and locations on the 'Events' sheet, available from the Tourist Information Centre.

■ **GLOSSOP VICTORIAN WEEKEND**. Early September. To participate in this charming festival, many of the towns folk adopt Victorian dress, and decorate their houses. Side shows, stalls, old fashioned games, steam engines...and more!

■ **MATLOCK ILLUMINATIONS**. Mid August to mid October (weekends). A fabulous parade of illuminated boats on the





River Derwent

## CURIOSITIES

■ **CASTLETON GARLAND CEREMONY.** Held every 29th May (Oak Apple Day) to commemorate the restoration to the throne of Charles II. A procession of young girls dances around the village to the 'Garland Tune', into the market place, leading two people on horseback in flowing Stuart costume, representing the King and his consort. The 'King' is covered by a bell-shaped garland of flowers, which is hoisted to the top of the oak leaf covered church tower to conclude the ceremony.

■ **LITTLE JOHN'S GRAVE.** Hathersage Churchyard. The reputed resting place of Robin Hood's very tall companion. In the past, a thigh bone 30 inches in length was unearthed at this spot, indicating a man almost 8 feet tall! There's an interesting booklet about these legendary characters on sale in the church.

■ **ASHBOURNE SHROVETIDE 'FOOTBALL' GAME.** A very curious tradition which has to be seen to be believed! Any number of people can play this no holds barred game. Goals are scored by touching the water wheels of the mills (the 'goal posts', 3 miles apart!) with the gaily coloured ball. But be warned, it's a very rough game!

■ **RUSH BEARING CEREMONY.** Forest Chapel, Macclesfield Forest. Mid August. A relic of the times when church floors were strewn with fragrant rushes as carpets, and to sweeten the air. The tiny church is decorated inside and out with bundles of rushes after a short service of renewal and cleansing.

Top: Castleton Garland Ceremony Above: Glossop Victorian weekend Below: Listen to the brass!



This ceremony has also been revived at Burbage Church, Buxton.

■ **ALPORT LOVEFEAST.** First Sunday in July. An informal service held in a barn in the remote Alport valley, with a 'feast' of fruit cake and mugs of pure spring water. It commemorates the religious unrest after the restoration of the monarchy in the 17th century, when the Covenanters were forced to hold their meetings in secret, isolated places, to affirm their faith.

## ANCIENT MONUMENTS

The region has several prehistoric burial mounds, stone burial chambers and stone circles.

■ **ARBOR LOW.** Middleton Common (just off the A515, near Parsley Hay). The largest and probably the oldest stone circle, dating from the early Bronze or late Neolithic Age. There are 40 stones on a 160 foot diameter platform, surrounded by a ditch and bank.

■ **NINE LADIES.** Stanton Moor, between Rowley and Winster.

■ **NINE STONES.** Harthill Moor (only four stones remain).

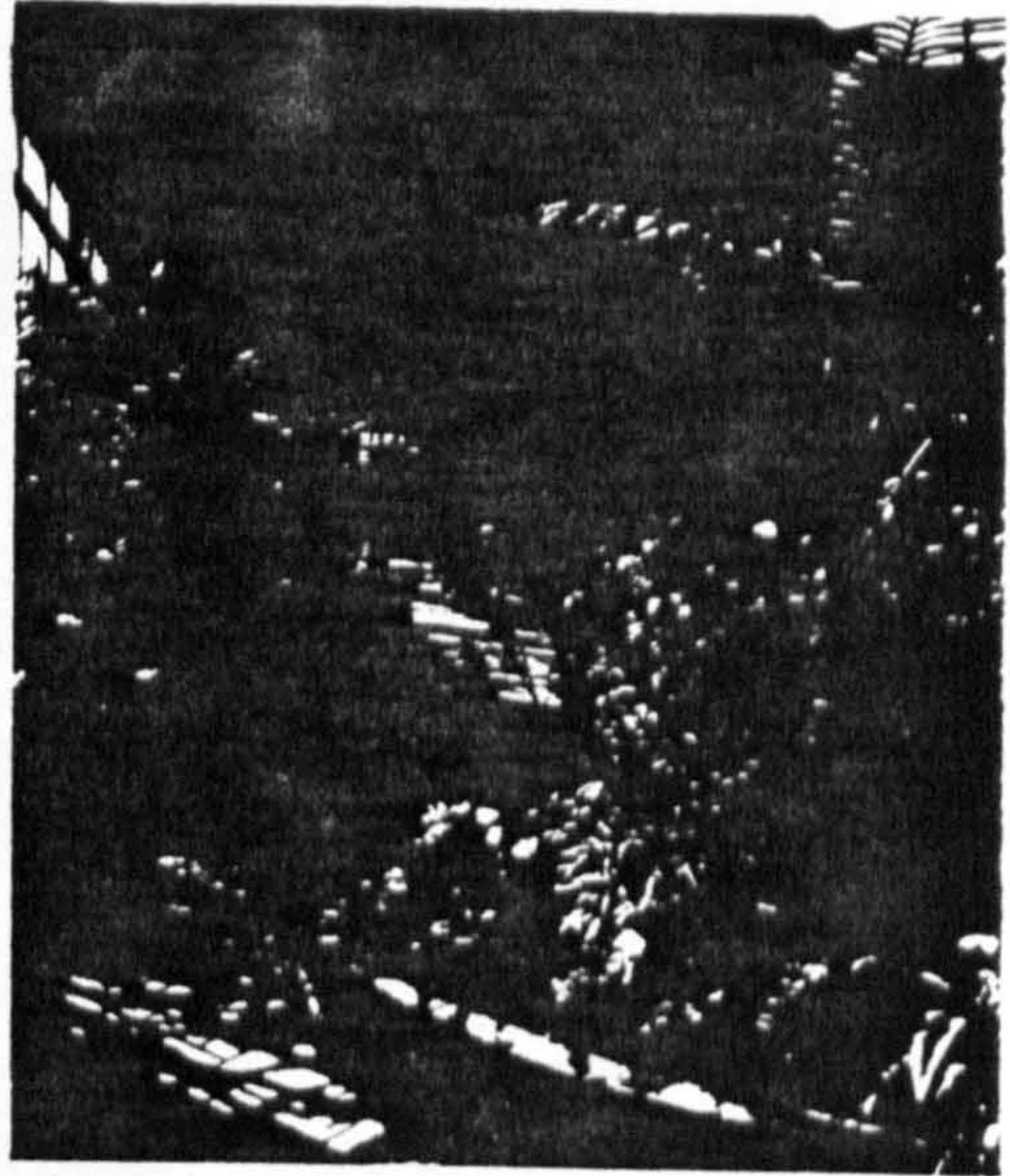
■ **MELANDRA ROMAN FORT,** nr. Glossop. Traces are left here of an old Roman fort. Information on the excavations and finds made there are available from Glossop Heritage Centre or Tourist Information Centre, address on p. 50.

■ **PEVERIL CASTLE,** above Castleton. The ruins of this 11th century fortification stand guard over the village, on a steep rise above the Hope Valley. Superb views of Mam Tor and the surrounding countryside.





Above left: Walkers on Mam Tor



Above right: The Conservatory, Buxton

Below: Cycling, the High Peak Trail near Parsley Hay

The Peak District is well-known for its wealth of outdoor pursuits and you'll find there's something here for almost everyone whether you enjoy physical activity or prefer just to relax. Tourist Information Centre staff will provide help and advice on any of the following. (See also page 50).



Plenty of open spaces to enjoy!

■ **A challenge to the strong and adventurous** — the high gritstone moors like Kinder Scout and Bleaklow (see map p.42), not to mention the Pennine Way, will test your endurance!

■ **Easy walking for families with small children** (or the less ambitious!) along some of the limestone dales or Nature Trails (details pages 6/7).

■ **Consult a map!** Derbyshire has so many footpaths and walking routes, it's best to use a detailed map or one of the many helpful booklets on the subject, to check your route.



■ **TOWNS.** Tourist Information Centre, Buxton has details of guided walks in the area, see page 7.

■ **COUNTRY.** A series of walks organised annually by the National Park. A good way to learn about the natural history in the Peak, as they cover all aspects of the



countryside. Contact the National Park office at Bakewell for details.



Dozens of different routes, with varying degrees of difficulty.

■ **Gritstone edges in the Dark Peak.**

■ **Limestone crags in the White Peak.**

Several well-known climbers gained their early mountaineering experience in the Peak District.

#### SAFETY POINT

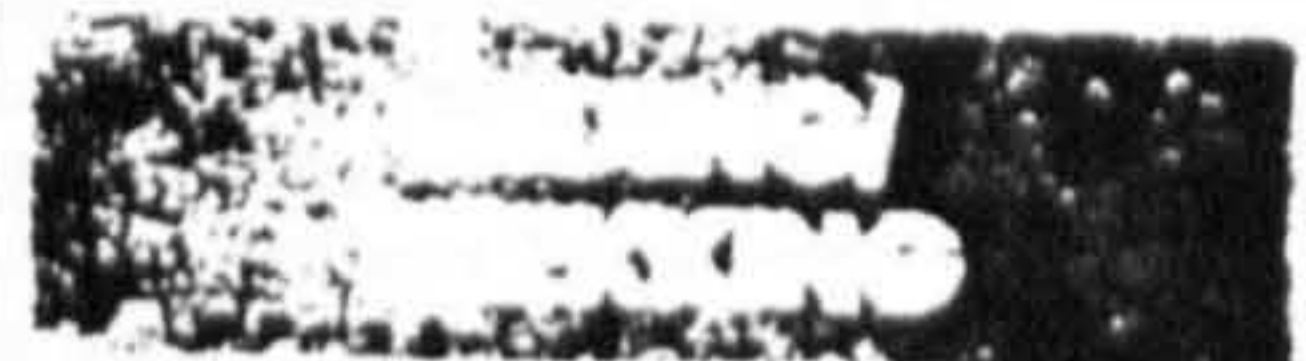
It's important to be prepared for the weather to change — especially on the high moors and particularly in the later months of the year. Experienced walkers know what to expect, but it can be a trap for the unwary.

Check off the items on this list of essential equipment. There are several

specialist shops in the area which will help in filling any gaps.

1. Strong and comfortable boots or shoes.
2. Waterproofs.
3. Woolly hat & gloves (especially in winter).
4. Good map and compass (particularly if you're going to tackle Kinder or the Pennine Way).

Go with an experienced walker or climber, if possible.



What a marvellous way to see the Peak District's beautiful countryside! A number of centres in the Buxton and Hope Valley areas offer riding by the hour, and half or full day treks.

✉ Send a SAE to the Buxton Tourist Information Centre for a full list.



There are many quiet country lanes for cycling, as well as the converted railway trails. If you haven't got your own bike why not hire from one of the centres, based on Tissington, High Peak and Sett Valley Trails, as well as at Waterhouses, Upper Derwent and Middleton Top.

Private schemes also operate from Monsal Head and Hartington.

Contact Bakewell 4321 or Matlock 3411 for details, or pick up a leaflet from the Tourist Offices.



APPENDIX 3

TOURISM IN THE PEAK DISTRICT

Informal meetings

Peak Collingy

Whether you're staying or just passing through, there are plenty of places to visit, miles of country roads to explore and scenery to enjoy. More comprehensive information is available from the 'Events' and 'On Show' leaflets for 1988, or direct from the advertisers in this guide.

There are also other helpful booklets with details of walks, car tours etc. available from most of the region's Tourist Information Centres. See also page 50.



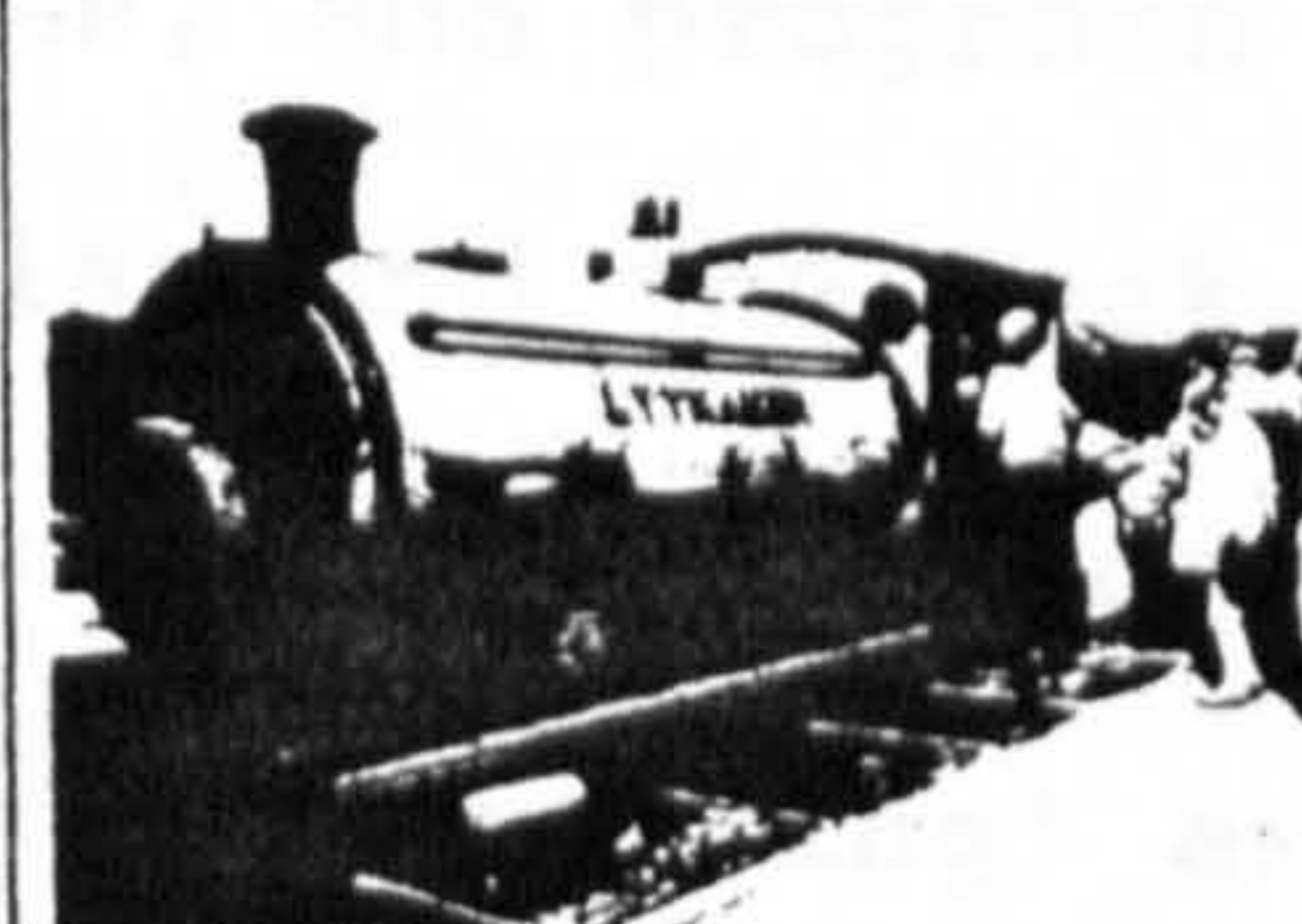
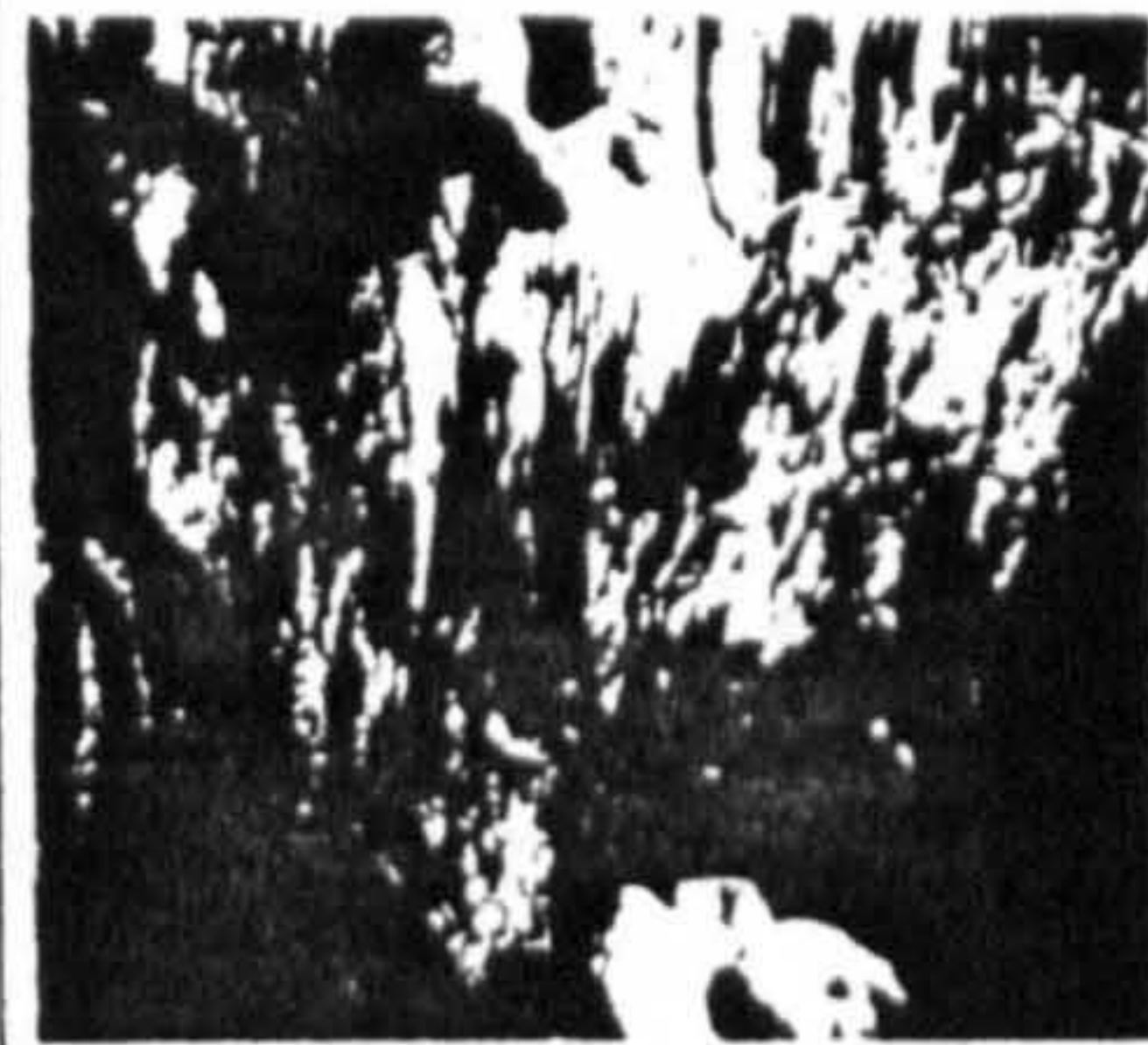
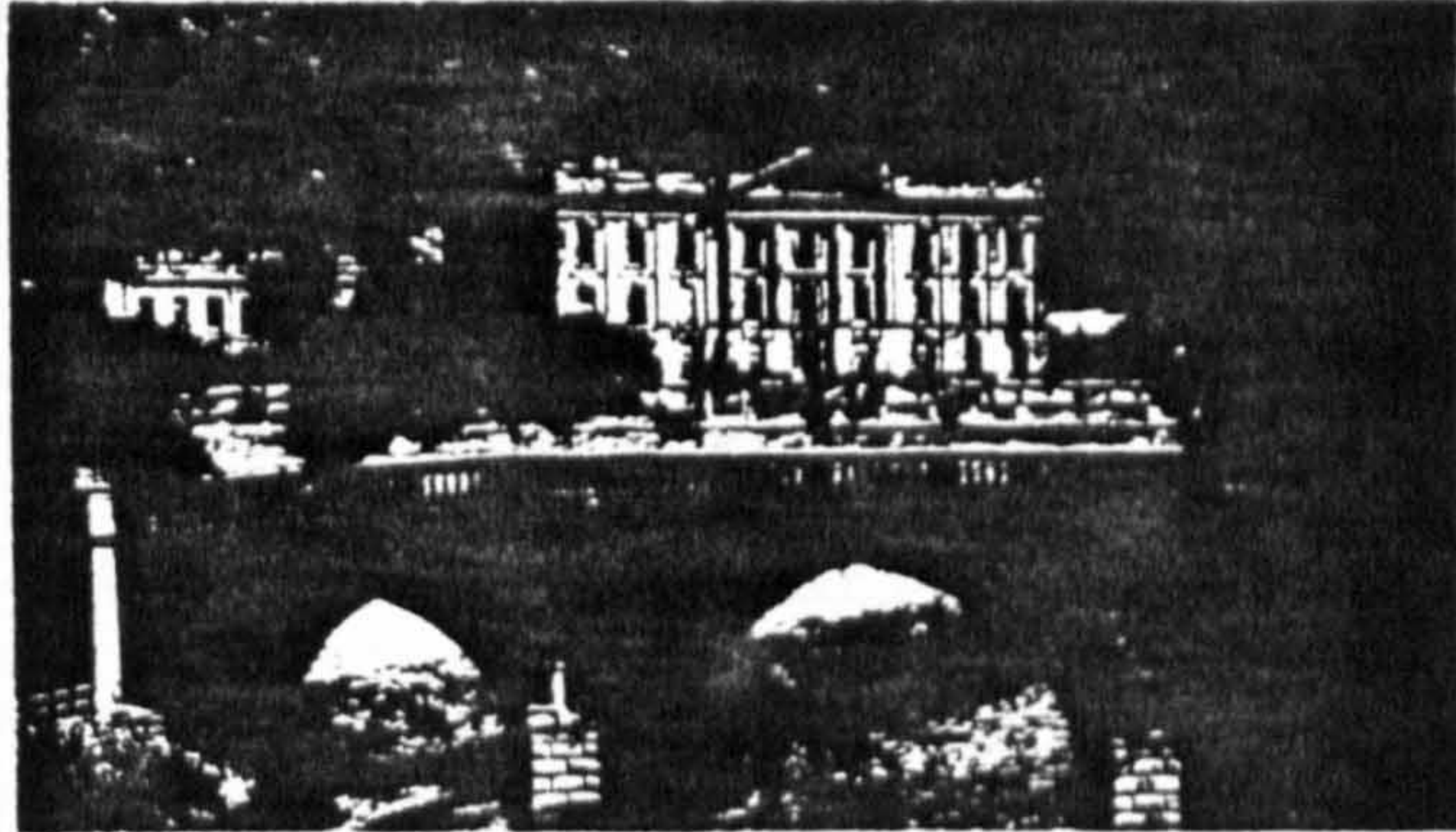
**CHATSWORTH**, nr. Bakewell. Home of the Duke of Devonshire. Gardens, parkland and farmyard exhibition, as well as the house! Open daily in summer. See page 38.

**HADDON HALL**, nr. Bakewell. Mediaeval manor house and beautiful formal gardens, overlooking the River Wye. Open regularly in summer. See page 38.

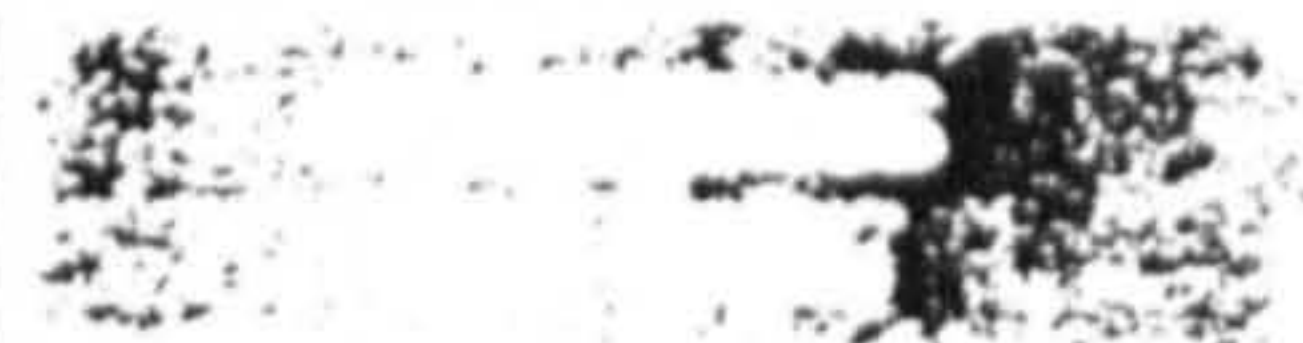
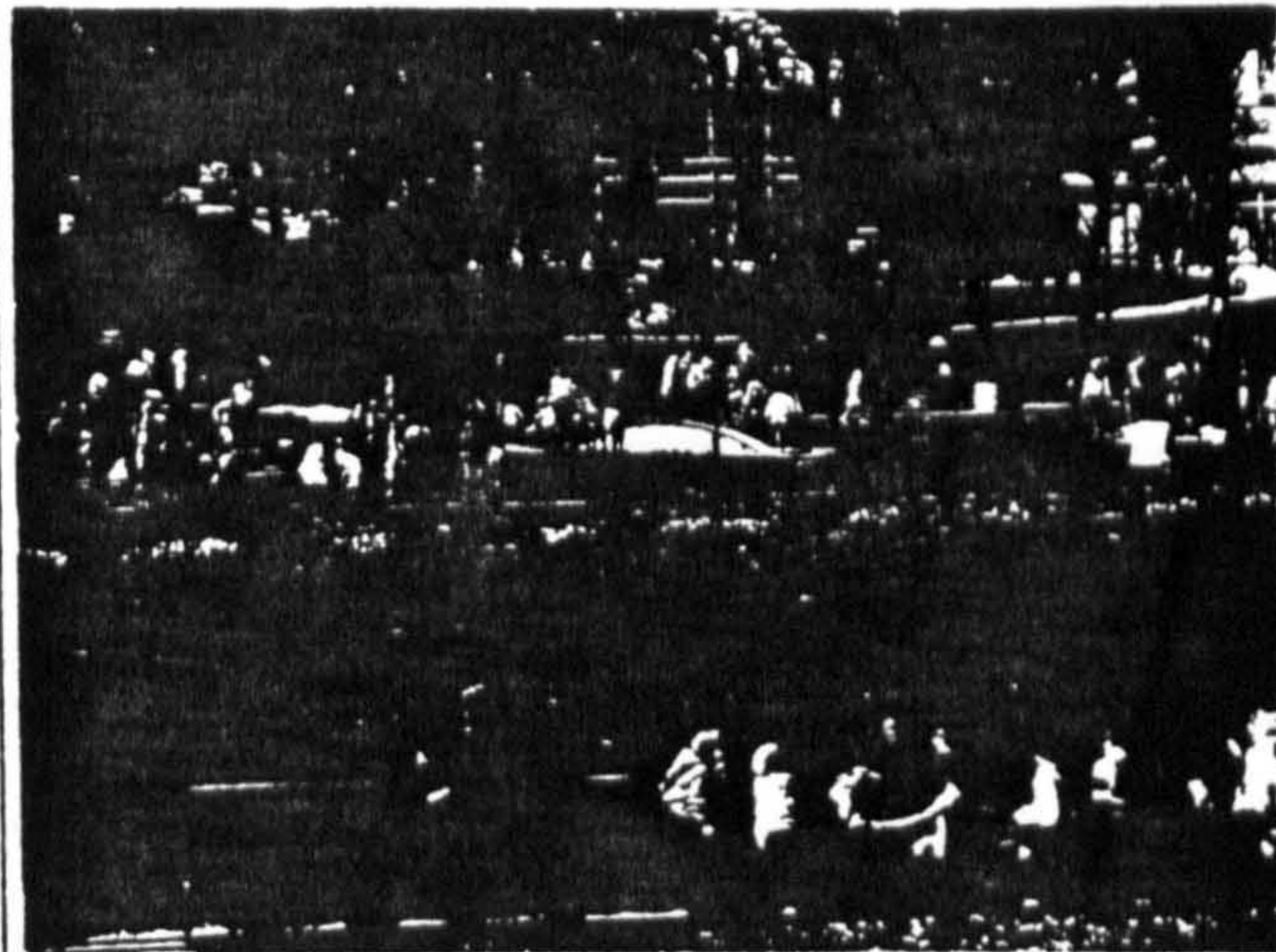
**SUDBURY HALL**, S. of Ashbourne. (National Trust). Imposing and richly decorated house of Charles II period. Fine carving and ceiling paintings.

**LYME PARK**, Disley (National Trust). Fine Elizabethan house surrounded by large gardens and deer park.

**HARDWICK HALL**, nr. Chesterfield. (National Trust). 'More glass than wall' on account of its enormous windows! Formal gardens, herb garden, orchard and herds of old British breeds of sheep and cattle.



Top: Chatsworth House. Centre: Poole's Cavern, Buxton. Photo courtesy D. Aisley. Above: Peak Rail Steam Centre. Below: Pavilion Gardens, Buxton.



Most of the show caverns are centred around Castleton, famous for the unique 'Blue John' stone. Treak Cliff Hill, beyond the village, is said to be the world's main source of the mineral.

**SPEEDWELL**. Underground boat trips to see the amazing 'Bottomless Pit'. Open all year, see page 37.

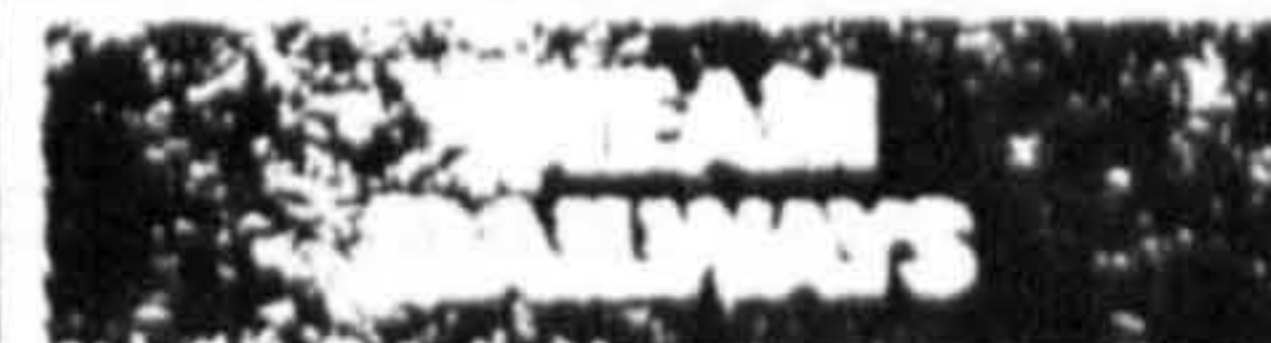
**TREAK CLIFF**. Many fantastic cave formations to be seen in this old mine, worked since the 18th century. Open all year except Christmas Day, see page 37.

**BLUE JOHN**. Vast caverns and many different rock formations. See also the Ollershaw Collection of Blue John artefacts in Castleton village. See page 37.

**PEAK**. Used for rope making as far back as the 15th century. Open all summer.

**POOLE'S CAVERN**, Buxton. One of the seven 'Wonders of the Peak', with its fascinating rock formations (see p. 37). Also a nature trail to Solomon's Temple, with fine views over Buxton and the surrounding countryside.

**BAGSHAWE CAVERN**, Bradwell. Open all summer. Also special guided 'adventure caving' trips available. Tel. 0433 20540 or 21298.



**PEAK RAIL STEAM CENTRE**, Buxton. Now under way with its ambitious scheme to re-open the scenic line between Buxton and Matlock. Support their effort by visiting the centre. Shop open all year, steam rides during summer weekends. Tel. 0298 79898.

**DINTING RAILWAY CENTRE**, Glossop. Super collection of steam engines and railway relics. Special steam days in summer, open all year. Tel. Glossop 5596 for information.

Miniature steam railway at Manor Park, Glossop, operates through the summer.

SPORTS • HISTORY • ATTRACTIONS



APPENDIX 3.5TOURISM IN THE PEAK DISTRICT

(An informal meeting of interested parties, 2 July 1987, High Peak College).

1. The meeting was called by the Buxton & District Tourist Association and included representatives from other local tourist associations, local authorities and the Peak Park.
2. The morning session started with a short address by a representative of the Park Board on developments in tourism in the Peak District. Reference was made to the bid for a TDAP, and progress on the subsequent Tourism Action Plan and the Peak Tourism Forum. During the rest of the morning session representatives contributed to a 'brain-storming' exercise. The main issue to emerge was the lack of a marketing effort that focussed on the Peak District as a distinct entity. Reference was made to the many separate efforts currently being undertaken by many separate organisations. In particular, concern was expressed about the fact that four regional tourist boards had an interest in the Peak District. The area was not at the centre of any of the tourist boards and was believed to be peripheral to the main activities of the boards.

There was a strong feeling that a concerted marketing effort concentrated on the Peak District was urgently

required. In the present circumstances duplication of marketing was occurring and there was a failure to register a distinct image of the Peak District in the consumers' minds. Those at the meeting felt that something 'greater' than their own limited efforts was necessary.

The development of packages was proposed as a necessary means of selling to the travel trade, especially overseas. It was a common view that such packages needed to cover several destinations (not just in the Peaks) and to include access to a number of local attractions. Activities and events should be pushed as attractions of the Peak, as well as the natural attractions.

Concern was expressed about the fact that it was not clear what markets were to be targetted in whatever marketing strategies that were eventually developed. Efforts should be directed at European as well as American markets.

A call was made for a recognition of the need to ensure an adequate infrastructure to support any increased tourism inflow. There was a plea too for the sharing of experiences on particular marketing strategies that had been adopted by different organisations.

3. The afternoon session concentrated on summarising the morning's discussions and formulating proposals for the way forward. There was general agreement that

proposals should recognise existing constraints and not be too unrealistic. At one level, hotels and others could adopt a common Peak logo. It was felt, at this stage, that the Peak Tourism Forum should be the spring-board for further development. Any umbrella marketing body that might be proposed would need extensive funding and ways would need to be explored of raising such finance. Many who currently paid a subscription to the regional tourist board would, it was felt, be willing to subscribe to a new 'Peak District' marketing body. Efforts should also be made to raise money from 'industry'. It was considered that the tourist boards might wish to reconsider their involvement with the Peak District and one of them might wish to take on the area in its entirety. (It was advised that continuation with the existing network of regional boards could yield considerable benefits if approached correctly). The participants at the meeting awaited the report of the Tourism Action Plan with considerable interest. It was understood that its publication was imminent.

H L Hughes, July 1987.

#### Notes

TDAP - Tourism Development Action Programme. During 1986 an application had been lodged with the ETB for a TDAP in the Rural Development Areas of the Peak District. This

was not successful. The cost would have been borne by the ETB, the Development Commission and the relevant local authorities.

Peak Tourism Forum - Discussion group of the Peak's local authorities, district and county (including Cheshire) and the regional tourist boards and the Peak Park Joint Planning Board. The deliberations are likely to result, inter alia, in the publication of a single accommodation and holiday guide for 1989, and joint advertisements.

Tourism Action Plan - Following the unsuccessful bid for the TDAP, a TAP has been commissioned, in 1986, by the PPJPB, HPBC, DCC, Staffordshire CC and the local district councils. The TAP is being prepared by the EMTB and Heart of England TB and the cost is borne partly by the Development Commission as well as the commissioning bodies. The TAP will include a review of the existing tourism situation and a programme of future development and marketing for the area.



APPENDIX 3.6BUXTON TOURIST SURVEY

The aim of this survey was to determine the number and characteristics of tourists in Buxton and the reason(s) for their visit and stay. The relative importance of Buxton Festival as an attraction of Buxton was to be indicated by this means. There were a number of possible ways of gathering this information including street interviews during the tourist season of 1987. As such information was not a particularly significant part of this study and such an approach would have been both costly and time-consuming, it was decided to adopt an alternative strategy: tourists would be requested by their hoteliers to "self-complete" an appropriate questionnaire.

The co-operation of the Buxton and Peak District Hoteliers Association was sought and gained. The very brief questionnaire that was considered appropriate for this study, was amended by the Association and distribution and collection lay completely with the Association. The distributed questionnaire was not particularly suitable for the purposes of this study and the tourist response was extremely low. It would be unwise to consider the results as in any way representative of tourists: 106 forms were received from four hotels over the period 24 June to 5 September 1987.

There was evidence that respondents misinterpreted a number of questions and responses were inconsistent between different respondents.

Nonetheless some of the data is reproduced here as an indication of possible tourist characteristics and reasons for visit. (Those parts that were evidently misinterpreted or misunderstood are not reproduced).

1.	<u>Number of nights of stay</u>	<u>%</u>
	1-3	63.2
	4-7	41.5
	8 or more	2.8
2.	<u>Home area</u>	
	Greater Manchester	)
	Cheshire	)
	Yorkshire	) 9.4
	Lancashire	)
	West Midlands	1.9
	London	8.5
	S East, South and counties circling London	36.8
	Wales	3.8
	Scotland	0.9
	Other UK	18.9
	Overseas	5.6
3.	<u>Reason for visit</u>	
	A good centre for visits	38.7
	Friends and relatives	1.9
	Festival	16.0
	Sport	0.9
	Business	5.7
	Conference	0.9
	Other	12.3
	Combined reasons	17.0
	('good centre' plus other reason)	(12.3)
	('Festival' plus other reason)	(4.7)
4.	<u>Importance of Festival?</u>	
	Only reason	9.4
	Principal reason	10.4
	Minor reason	1.9
5.	<u>Occupation</u>	
	Retired	40.5
	Housewife	0.9
	Education	6.3
	Medical	2.7
	Professional, managerial & administrative	36.0
	Clerical and supervisory	5.4
	Other	1.9

Additionally, of the forms that related to the Buxton Festival period during 1987, 33.3% indicated that an event at the 1987 Festival had been attended. Of these Festival attenders, 43.5% indicated the Festival had been the only reason for the visit to Buxton and 47.8% that it had been the principal reason.

APPENDIX 3.7SOME HISTORICAL ASPECTS OF MUSIC-TOURISM RELATIONSHIPS

(a)

Young's work (1968) on orchestras in spas and seaside resorts covers the period 1880-1950 and there is some mention of Buxton throughout (especially Chapter 10). Young "relied greatly on the generous communications of elderly aficionados" because of the dearth of written and published source material. Most resorts, whether inland or coastal, would appear to have had an orchestra at some time during this period. (The Bath Pump Room orchestra claims to have played every season between 1704 and 1939). There was often considerable municipal financial involvement with the orchestras, especially during the latter part of the period, though private enterprise or benefactors were behind some of the more famous such as the Llandudno Pier Company Orchestra or the Duke of Devonshire's Eastbourne Orchestra.

The conductors, musicians and singers were among the most able and famous of the day. They included Malcolm Sargent at Llandudno and Granville Bantock (later Professor of Music at Birmingham University) at New Brighton. Many of the musical directors were familiar in several of the resorts as they moved from one orchestra to another. For example, Julian Adams was at Harrogate, Eastbourne and Buxton during the late 19th century, Charles G



Godfrey left Buxton for Scarborough in 1899, and George Cathie was at Buxton, Eastbourne, Llandudno and Blackpool during the first half of this century.

As employment in such orchestras was usually seasonal, musicians from non-tourist area orchestras were usually able to obtain year-round employment. In the early part of this century, the Pier Orchestra at Llandudno was made up largely of members of the Halle. Bournemouth had the distinction of having the first year-round permanent orchestra in England (1893). It has since become an important touring symphony orchestra.

Musical programmes were usually short and light for background or promenading, but most orchestras endeavoured to provide symphony concerts in addition and to work the 'more serious' works into their programmes.

The relative importance of the orchestra as a holiday attraction and diversion was not discussed in Young and can only be surmised. It was beyond its scope to consider the number of visitors who might have heard these music performances or to consider the whole range of entertainment and diversion that might be available to the holidaymaker. The study was concerned primarily with describing events, personalities and organisations. There is little evidence in the study of specific music events such as Festivals, which might have been attractions in their own right.

This historical perspective of the music-tourism relationship is one which is under-researched. It might be possible to determine the existence of material that would yield further information on that relationship and on the significance of such orchestras and events in the musical life of this country.

(b)

Tourism matters were, at least in part, considerations in the formation and early development of a number of festivals. Pre-war, the Salzburg Festival was actively promoted to foreign visitors and has continued to be so ever since. In the 1920s and 1930s American and European tourist agencies were encouraged to prepare Festival packages and special arrangements were made by the Austrian government to ensure foreign visitors obtained visas. Even in the 1920s there were complaints about the artistic integrity of the festival being sacrificed for the purposes of attracting tourists (Gallup, 1987). The founders of the Edinburgh Festival, 1947, desired to establish "a centre of world resort for lovers of music, drama, opera, ballet and the graphic arts" (quoted in Bruce, 1975). Herein was a deliberate intent to reinstate civilised values and foster understanding and peace through the arts in the aftermath of the second world war; the appeal was to be, therefore, to the widest possible audience. Cheltenham was the first of the post-war British festivals to

emerge (1945) though with less grand ambitions than Edinburgh. It too was intended as a festival that would bring in visitors at least from all over this country, if not from abroad, to listen to English music in a holiday environment and atmosphere (Howes, 1965).

Although Levin's consideration of festivals is anecdotal and descriptive, he does implicitly and inextricably link festivals and tourism. Post-Edinburgh "the great era of festival tourism had dawned and soon any town in search of tourists could rub two aldermen against a cello and call the resultant wisp of smoke a festival" (Levin, 1981). Levin considers that most festival towns are in places pleasant enough to visit any time and are of a size small enough that they are dominated at festival time by the festival. Apart from the attractions of the location, he sees festivals as having a special attraction for tourists because of the holiday atmosphere generated; "how much sweeter music sounds at the end of a day of walking, bathing, sunning, sipping, than of a day of working! Music, of course, is a holiday in one crucial sense; a holiday from the mind".

(c)

Aspects of music in Buxton's tourist life outside the "Young period" have not been considered at any length. It is known that balls were held in the Assembly rooms/ ballroom in the east wing of the Crescent (now the

Public Library). The Buxton Ballroom subscription book (now held at the Buxton Museum) records the signatures of ball guests up to 1840.

It is also evident that a "band", financed largely by the Duke of Devonshire, played in Buxton during the 19th century. The development of the Pavilion Gardens derives, in part, from problems experienced by the 7th Duke in financing this band (Langham & Wells, 1986; Marchington, 1961). The Buxton Improvements Company (1871-89) received twelve acres of land from the Duke and on part of the land a building was to be erected for the band to play in. The Gardens were to be enclosed and an admission charge levied which would be used to contribute towards the upkeep of the band.

Prior to this the cost of the band had been borne not only by the Duke (the major contributor), but also from contributions from hotels, inns, boarding houses and local shops (McCoola, 1984). There was, however, resistance to these contributions and an alternative source of finance was necessary. According to McCoola (1984), there were twelve members of the band in 1858. The players wore a distinctive uniform and played out-of-doors under a form of portable shelter.

There are a number of extant programmes (in Buxton Museum) that relate to concerts at the Pavilion Gardens. In 1876, for instance, Julian Adams conducted the 'band' for the 'morning promenade' (11.00 am to 1.00 pm) and the 'evening



concert' (7.00 pm to 9.00 pm); both were held in the 'Pavilion'. Mr Karl Meyder conducted the "Military Band of the Company" in the Pavilion Gardens in 1882. In the same year, there is reference to "the Winter Band of the Improvements Company".

In 1898 there were some 35 players under E de Jong in the Pavilion Orchestra; they played in the "military band" in the mornings (Young, 1968).

During the 1920s the Buxton Pavilion Gardens Orchestra was conducted by George Cathie and in 1939 the Buxton Spa Orchestra performed three times daily in the Pavilion Gardens under Thomas Matthews. Matthews directed the "Festival Chamber Orchestra" at the Buxton Festival of Drama and the "Swing Orchestra" at dances in the evenings. The Buxton Spa Orchestra performed in 1951 under William Rees and during 1950 the Buxton Spa Winter Orchestra had performed.

(d)

The most recent developments were the Buxton Festivals that featured the Halle Orchestra. The first "Buxton International Festival of Music" was held over the Whit weekend (17-22 May) of 1959. It was presented jointly by Buxton Corporation and the Society for the Enjoyment of Music. This society had been established by Sir Bernard Lovell, Kenneth Crickmore and others with the aim of "bringing to concerts those who at present stay

away". The society was set up solely to run the Festival and had no direct Halle connection. Crickmore, however, had been personal manager of Barbirolli since 1947 and was general manager of the Halle from 1951 to 1960 when he became a member of the committee and consultant to the Halle Society. Crickmore lived in Buxton.

The purpose of the Festival was, in part, to provide employment for the Halle during the summer months (later festivals were held at that time) and to provide an amenity for Buxton. As far as is known, there was no obvious tourism intention though undoubtedly, it must have had some such dimension. The programme for the "Seventh Annual Buxton Festival of Music" (12-19 July 1965) includes a statement that "We realised we had many people living in or within easy distance of our town who were music-starved"; this does not suggest a particular tourist commitment.

The Halle orchestra had been associated with, and had been the mainstay of, the Cheltenham Festival since 1947 but phased out its association after 1958. At the Buxton Festival, the Halle performed concerts every year and the emphasis was on a 'popular' programme in a 'holiday spirit'; the orchestra even played old-time music at the final 'soiree' in 1959. There was a number of associated events every year as befits a festival. In 1959, the festival included Johnny Dankworth, Humphrey Lyttelton and Fou Ts'ong and in 1964 the Alberni Quartet

(in the Pump Room), Southwell Minster Choir and the Hollies in a Beat Ball. In 1965, the Don Campbell Folk Group, the Fairey and Moden bands and the Temperance Seven appeared.

The Festival ended in the late 1960s due to a combination of waning enthusiasm and the Council's financial difficulties.

Sources:

Apart from the sources cited, information was obtained from discussions with Michael Kennedy (Daily Telegraph; music critic and historian), Glynne Jones (Chief Executive of High Peak Borough Council) and Clive Smart (General Manager, Halle Concerts Society).

APPENDICES RELATING TO CHAPTER FOUR



APPENDIX 4.1BUXTON FESTIVAL - A CHRONOLOGICAL OVERVIEW1979 - Festival 130 July - 12 AugustSix Performances of Lucia di Lammermoor (Donizetti)

The opening of the first festival during the summer of 1979 owes much to the conjunction of a number of separate forces. There was, on the one part, an interest by Malcolm Fraser in the re-development of the Opera House in Buxton for the performance of opera. (This derived from a family visit in 1974 though Fraser subsequently joined the lecturing staff of the RNCM). At about the same time (1973-74), Hutchinson Leisure Group were seeking a long lease from the local council on the Opera House (a listed building); there was an intention to re-develop it from its existing use as a cinema into a re-furbished multi-cinema complex. The current lease was due to expire in 1981 and the limited time left was not considered appropriate by Hutchinson for that investment to be undertaken. The physical condition of the building was very poor and it was eventually closed in October 1976 for urgent repairs and maintenance to be carried out. There was, finally, a number of local people involved in local performing arts organisations who wished to see the Opera House re-open as a live theatre. The current provision at the Playhouse (now the Paxton Suite) was considered inadequate. Both it and the Opera House were owned by the local council, High Peak Borough Council (HPBC).

Malcolm Fraser, with Anthony Hose (Welsh National Opera) and David Rigby (businessman and long-time friend of Hose) were floating the idea of an opera festival in a restored Opera House, had visited the building with council representatives, and had entered into negotiations with the HPBC.

By the end of 1977 Hutchinson had agreed to give up the Opera House early in 1978 despite having undertaken some work on the building earlier in the year and having reopened it as a cinema since April. There were now firm plans for the Opera House to be restored to its former glory as a theatre with the reopening in 1979 to coincide with a festival of arts, with an opera core. The cost of restoration was estimated at £460,000. The Buxton Opera House Trust (BOHT) had been formed to take over the lease from HPBC and it set about attempting to raise the money. (The lease was initially for five years with an option for a further twenty years). Helen O'Neill (Glyndebourne) was retained by the Trust to promote the fund-raising campaign. During the spring of 1978 plans for the 1979 festival were made public; there was talk of Buxton becoming the 'Salzburg of England' with a festival that, once established, would last between six and eight weeks. There was to be a permanent opera festival of international standard at the same artistic level as Edinburgh, Aldeburgh and Bath. A national appeal was also launched to raise money for the Opera House restoration work. A target of £100,000 was set

for September 1978 to cover essential work. Restoration work started during the 1978-79 winter. The BOHT was successful in raising money and by June 1979 over £300,000 had been raised. HPBC made loans to the Trust to cover the remaining gap.

This activity coincided with the acquisition of the Palace Hotel (the largest in Buxton) by the Saga Group (December 1978). The Group had ambitious plans for a thorough restoration of the hotel and was also to prove a major sponsor of the Festival. DCC intended to redevelop the old library above Buxton museum and open it as an art exhibition centre to coincide with the Opera House opening in 1979. (During 1978 plans were also announced for a Derbyshire Festival to be held May-October 1979).

Early proposals (June 1978) for the Buxton Festival envisaged a programme costing £137,000 and a funding requirement of between £84,000 and £105,000. A response from the Arts Council (ACGB) in October 1978 indicated that no financial support could be expected because of its limited resources. The Festival organisers were cautioned by the Arts Council against a 1979 start and to be rather less ambitious by aiming for the first Festival to be held in 1980. NWA, however, agreed to a £6,000 guarantee against losses. The Festival company (BAFL) was incorporated in October 1978 with a number of directors who were also directors of BOHT. Janet Warburton (from Scottish Opera) was appointed Festival administrator (also with responsibility for managing the Opera

House) and Helen O'Neill as publicity officer. The directors of BAFL held their first meetings in January 1979 and Malcolm Fraser and Anthony Hose were appointed Artistic and Music Directors respectively. Of a deficit now estimated at £65,000, about £35,000 had been raised.

Nominees of HPBC and DCC were appointed to the board and representatives of NWA and ACGB were to be observers.

Plans for the 1980 Festival which were discussed in May and June 1979 included a four week Festival with two operas (Beatrice and Benedict and Hamlet) at an estimated net cost of £100,000.

The Opera House work was completed on time and the Festival opened to much critical acclaim. It was an undoubted artistic success. In mid July a deficit of £22,000 was estimated, though overdraft facilities to cover this were guaranteed by a director (£15,000) and HPBC (£10,000). Total costs were now estimated at £141,000 with box office income at £67,000.

After the Festival there was agreement within BAFL on a generally 'satisfactory' result despite a likely deficit (in September) of £30,000. This was covered by a loan of £15,000 from DCC (repayable 30 April 1980), and by the guarantees. By the end of 1979 the deficit for the 1979 Festival was greater than previously believed, at £52,000. It was recognised that expenditure had not been subject to adequate control, partly because of inadequate systems and partly because of an undermanned administrative team.



The plans for the 1980 Festival would need to be reconsidered and the company would seek to generate a surplus of at least £20,000.

1980 - Festival 2

22 July - 10 August

Six Performances of Hamlet (Thomas) and Six Performances of Beatrice and Benedict (Berlioz)

Plans for the 1980 Festival had been formulated during the 1979 Festival and were not subsequently modified, in any major way. After the financial result of the 1979 Festival, however, it was clear that a final decision should be delayed until March 1980 when there would be a clearer indication of funds raised. Details of the Festival were publicised, however, in January; at that time about £52,000 had been raised, including a substantial sum from Bass over three years.

BAFL sought funds totalling £30,000 for the 1980 Festival from ACGB and NWA. The Festival did receive a £5,000 loss guarantee from ACGB 'as a token' and £8,000 from NWA.

Sponsorship income for the 1980 Festival was increased greatly over the 1979 figure in part due to the efforts of the local MP. In March when the net cost of nearly £100,000 was covered by £80,000 raised to date, the programme for the Festival was confirmed.

An 'open meeting' in the town during February had been called to stimulate local support for the Festival especially

by way of ensuring that Buxton was 'alive' at Festival time. A Festival Fringe was established for the 1980 Festival, an organising body having been formed in April.

During the run-up to the Festival, plans for 1981 were discussed. The intention was to present two operas once more (on a Greek theme) over three weeks or four weeks if the 1980 results were encouraging.

Towards the end of the Festival period itself, however, (5 August) it was apparent that BAFL faced a severe adverse financial situation. The company's bankers felt unable to extend further credit facilities and payments owed to company employees could not be made. It was likely that the Festival would come to an immediate end. A meeting the following morning with the bankers and representatives of HPBC and DCC resulted in a 'rescue package'. An increased guarantee from HPBC (to £15,000), a guarantee of £15,000 from DCC and a forgiveness of its 1979 loan, and a donation from a private benefactor enabled the company to continue through to the end of the Festival. The company's unsecured overdraft was raised to £55,000. It was at this time that David Hunter replaced David Rigby as Chairman of BAFL.

Backers were anxious to ensure that BAFL should exercise and demonstrate more financial control and should temper artistic aspiration with commercial reality in future.

A Finance and Audit sub-committee of BAFL was established to include representatives of HPBC, DCC, the bank and

auditor as well as the chairman and treasurer of BAFL. This committee was to ensure that strict financial controls were introduced and adhered to and it would also consider all proposals and budgets for BAFL activities. It has a power of veto over the board's decisions. A review of Festival administration was to be undertaken by the auditors and was submitted in September 1980.

The eventual deficit on the 1980 Festival was £52,000, compared with a projected deficit of £11,000. There was a considerable over-run in costs (mostly opera expenditure) but also a significant shortfall in estimated box-office receipts. Added to the 1979 deficit, BAFL now had an accumulated deficit of £111,000. This was to be isolated from a separate 1981 account to be opened, on which initially there would be no facility to overdraw.

In artistic terms there was general agreement from audiences and critics that the company had once more presented opera productions of the highest professional quality, comparable with any in the operatic world. There is a consensus that these productions were the apogee of all the Festival opera productions.

1981 - Festival 3

25 July - 9 August

Six Performances of Il Matrimonio Segreto (Cimarosa)

After the 1980 Festival problem it was evident that earlier plans for 1981 would need to be considerably revised.

Options discussed included a shorter Festival of two operas, a repeat of the successful *Beatrice and Benedict* by itself or with a production of *I Capuleti ed i Montecchi* (Bellini), operas with smaller orchestra and no chorus, and the use of 1980 sets to present *Medea* or *Così fan Tutte*. All non-opera events, it was decided, were to be self-financing.

During the 1980-81 winter it had been decided that a funding target of £140,000 was unrealistic, that the sets of *Beatrice and Benedict* should be sold (the proceeds to be set against the 1979-80 deficit) and a Festival Society was formed (December). The Donizetti opera, *Don Pasquale*, was approved at one stage but during January 1981 the company had settled for *Il Matrimonio Segreto* and the Garrick theme. No further financial assistance was forthcoming from the Arts Council, though over £70,000 in sponsorship had been raised. An application for £15,000 was made to NWA. A grant (£3,000) from the company's bankers was to be set against the 1979-80 account, as was £3,000 of the £23,000 from DCC.

It was estimated that the *Cimarosa* opera could be produced for a net cost of £90,000 but an underwriting scheme was introduced in order to cover the current shortfall in finance. Over £16,000 was covered in this way but by June, the underwriters could be released from their commitment. The top opera ticket prices were to be lower than those in the previous year and the programme was approved in February.



Christopher Barron was appointed general manager of BAFL in April to replace Janet Warburton, a part-time marketing consultant was engaged and later in the year (May) a new press and publicity officer was engaged to replace Helen O'Neill.

The financial outcome of this somewhat curtailed Festival was a surplus of £5,000. This too would be set against the 1979-80 deficit. Critical acclaim for the Festival's production continued to flow.

1982 - Festival 4

24 July - 8 August

Seven Performances of Hary Janos (Kodaly)

As in the previous year a number of options were considered for the 1982 Festival before a final decision on Hary Janos was made in February/March. Options were considered and rejected as funding targets were reviewed; even the option of no Festival at all was considered but rejected. The prospect of producing Medea was considered once more and new suggestions included Acis and Galatea (Handel), and Il Mondo della Luna (Haydn) with a Goldini theme.

The Hary Janos production was potentially very costly but was likely to stimulate sponsorship. The company decided to increase expenditure on the orchestra and reduce expenditure on costumes, scenery and so on. The use of unpaid supernumeraries and considerable reliance upon local help in supplying materials and producing sets and costumes

served to reduce the costs considerably. Of the net cost of £97,000, over £76,000 was raised by March and much of the rest was covered by the re-introduced underwriting scheme. Professional fund-raisers were also engaged (R Maurice) and by May, over £56,000 had been raised (most covenanted over four years) at a cost of £16,000.

No financial assistance was available from the Arts Council. (A request for £7,500 had been made). The ACGB had some doubts about its ability to support its existing clients and had, during 1981, devolved any responsibility for the Festival to NWA (as with most other festivals). NWA, however, felt some difficulty in meeting this requirement though the grant did rise from £5,000 in 1981 to £9,000 in 1982. A grant from DCC was substantially less than for the previous year. It, like many other backers, was reluctant to confirm assistance until it was certain that the Festival would go ahead. (The principal for Hary Janos, for instance, was not announced until June).

The Festival proved to be a financial and artistic success and a small surplus resulted.

### 1983 - Festival 5

23 July - 7 August

Five Performances of Griselda (Vivaldi) and Five Performances of La Colombe (Gounod)

The 1983 Festival continued the run of surplus-generating Festivals (a surplus of £5,333).

A Boccacio theme was suggested in November 1982 and a number of possibilities within that were considered at various times. The prospect of presenting two (cheap) operas was revived, thus potentially doubling the box office take for the available budget envisaged. The Bass sponsorship had ended and DCC gave no grant for this or subsequent Festivals. Norwest Holst was a significant sponsor in this year (£7,000). The NWA contribution rose to £18,000 after the ACGB had earmarked £10,000 of its allocation to NWA for the Festival, but for one year only. NWA was impressed by the administrative efficiency of the BAFL and the progress in reducing the deficit, but felt moved to recommend a need for greater community involvement.

Despite some over-expenditure, a surplus resulted. The 1979-80 account deficit now stood at £84,301, and there was an overdraft facility on current account of £10,000. The Beatrice and Benedict sets were finally sold to Opera North for £6,000.

The productions (including the children's opera) were transferred to London for a short autumn season at Sadler's Wells. Plans for a return of the children's opera in the spring of 1984 were not realised.

1984 - Festival 6

28 July - 12 August

Five Performances of Medea (Cherubini) and Five Performances of Jason (Cavalli)

After three years of surplus, this Festival resulted in a deficit of £23,699. The opera productions were a more ambitious project than those of previous years and a large part of the deficit arose from over-spend on the opera budget. The change-over of production manager part way through the Festival added to problems which, once more, derived from a breakdown in control systems. Jason was a much less successful opera than was Medea in terms of ticket sales (partly because of the impact of the 'star' in Medea), but there was also a shortfall in other sources of funding.

NWA maintained its contribution at £18,000 despite a reduction in its own budget. BAFL sought to convince the Arts Council of the need for substantial support (£50,000) directly from ACGB for the 1985 Festival since this was a contribution that NWA could not possibly afford. Plans for a seminar on children's opera, to be held during the 1984 Festival, were abandoned; the application for ACGB assistance was not considered in time.

During the year, the separation of Opera House and Festival began with the transfer of box-office staff to the High Peak Theatre Trust (HPTT) on 1 April. It was understood that the complete separation of the two organisations would



eventually occur - in large part due to DCC pressure to ensure continued financial support for the Opera House. One of the more immediate effects was an increase in theatre hire costs.

Following the 1984 Festival, the company sought a 'crisis meeting' with ACGB to impress upon it the problems of fund-raising that continued to beset the company. At the end of each Festival the company was certain only of a small proportion of the following year's income (about 10%). Cash flow was always a problem, especially, but not only, during the winter months. Funding from the bank went to offset the 1979-80 account and promised sponsorship often took a considerable time to materialise, as did tax recoverable from covenants.

Discussions about the 1985 Festival were deferred and a final decision was not made until April. It was decided that each non-opera event should be expected to generate a surplus with effect from the 1985 Festival. Plans were discussed for a fund-raising gala concert at the Palace Theatre, Manchester (with a necessary sponsorship of £5,000).

1985 - Festival 7

13/20 July - 11 August

Six Performances of La Buona Figliola (Piccinni) and Four

Performances of Il Filosofo di Campagna (Galuppi)

In the early part of the year (January) a new general manager (Chris Head) was appointed and the Festival company ceased to have any responsibility for management of the Opera House.

The Festival was characterised by a very last-minute decision on productions - early April. The company had awaited a response from the ACGB to a request for substantial funding. The request (for £30,000) was turned down in March, despite strong lobbying (including discussions with the Minister for the Arts) and a subsequent search for compensating funds was not successful. The Arts Council dismissed comparisons with Bath, Aldeburgh and Cheltenham and considered that Buxton should remain devolved. The possibility remained of financial assistance for touring; during the previous year the Festival company had advised the ACGB of the postponement of any immediate plans for touring. Following the 1985 Festival, however, it was possible that the musical planned within one theme being considered might be toured.

Productions discussed included Faust (Gounod) and Mignon (Thomas), as well as Don Quixote (Conti) and a musical (Man of La Mancha) within a Cervantes theme.

NWA maintained its assistance at £18,000 and again emphasised

the need to strengthen local authority and community support and to develop educational activity. The Festival company had by now formulated plans for educational workshops for children and also set out an intention to appoint an education/children's opera co-ordinator as soon as funds permitted.

The late choice of productions meant a late opening to booking. This, as well as a number of other factors, resulted in relatively poor ticket sales. This and problems in raising sufficient funding, rather than any lack of control over expenditure, resulted in a deficit of nearly £8,000 on the 1985 Festival. The gala concert held earlier in the year had, however, yielded a net income of over £8,000, giving an overall surplus for the year.

1986 - Festival 8

19 July - 10 August

Six Performances of King Arthur (Purcell) and Four Performances of Ariodante (Handel)

The 1986 Festival also generated a deficit which was more the result of insufficient funding than of unrealistic budgeting or poor management. During the year, however, the company's bank forgave debt of £25,000 and agreed to covenant £5,000 for four years. (Half of this would be available for current funding and the rest for paying off the 1979-80 deficit). Gala concerts tentatively planned for May (Thomas Allen) and the autumn (Nicolai Gedda and Valerie Masterson) were not held.

Productions suggested for 1986 included Donizetti's *Il Furioso*, a Spanish theme to include 'Don Quixote' (Conti) and a Japanese theme to include Ken Russell's production of *Madam Butterfly* and *Iris* by Mascagni. It seemed, during the autumn of 1985, that neither the Spanish nor Japanese theme was a possibility without a substantial increase in funding. The Spanish theme costs were estimated at £240,000, whereas a budget of £200,000 was considered more realistic and was agreed.

A relatively early decision (January) was taken to proceed with an Arthurian theme which would be within that £200,000 budget, though an initial plan to present twelve performances was revised to ten. (Past experience had suggested the sponsorship total likely to be raised - about £70,000 - and on that basis the company would proceed to contract when about £40,000 was certain). However, by March there was still a large funding gap (of about £30,000) which was greater than that of the previous year. Some doubt emerged about the possibility of closing that gap and underwriting guarantees were sought once more. It was not until May that the company felt more confident about being able to present the 1986 programme.

NWA had recommended a reduced grant of £16,500 because of a perceived failure by BAFL to meet its criteria of assessment: in particular, those relating to community support and involvement and educational policy. The grant was subsequently restored to £18,000. A number of opera workshops for children were held by BAFL (with sponsorship)



during the year. A Japanese foundation also promised financial assistance of £20,000 towards a Japanese theme Festival when produced.

Immediately before the Festival the wisdom of continuing with certain non-opera events was questioned because of poor ticket sales. It was decided to aim for a £10,000 contribution in total from all non-operas. The future of the children's opera was thrown into some doubt in view of the continuing and increasing net cost. This was despite the five-year sponsorship by Bassetts which would end with the 1986 Festival.

The financial result of the Festival was a deficit of about £3,000 (before the bank forgiveness of debt). This, once again, was mostly a result of inability to raise adequate funding.

Of particular significance during this Festival was the appointment of the artistic director to a full-time post in the USA, an appointment which would take effect before the 1987 Festival. Malcolm Fraser would continue as artistic director for the 1987 Festival though would, of necessity, be absent during the early planning stages (as in 1986 when he had held a short-term post in the USA). A replacement should be sought for, initially, the 1988 and 1989 Festivals.

1987 - Festival 918 July - 9 AugustSix Performances of L'Occasione fa il Ladro (Rossini) and  
Il Pigmaliione (Donizetti) and Four Performances of Don  
Quixote in Sierra Morena (Conti)

An early desire (September 1986) to produce the Japanese theme Festival proved unrealistic given a budget of £200,000. The Spanish Festival was decided upon in mid-February though the final detail was still not certain. The prospect of the departure of the artistic director focussed the company's attention on the objectives and future development of the company and to take stock of past achievements. One of the more immediate results was a commitment to seek to appeal to a 'wider social and community spectrum'. By early July a working party on the company's future strategy had delivered its report to the board of directors. Its conclusion, that the existing market-positioning strategy should continue, was accepted. After a number of approaches to persons who had been considered as appropriate replacement artistic directors, it was eventually decided (October) that Anthony Hose should assume the posts of artistic director and principal conductor.

The children's opera for the 1987 Festival was modified in view of the deficit that would otherwise have resulted. A short opera was produced with a small cast including one professional singer; each performance was preceded by a workshop for children.

The NWA contribution was reduced to £16,500 once more for the same reasons as in the previous year. This followed an increase in the contribution from the HPBC.

The 1987 Festival generated a surplus of £4,772.

It was agreed by September that plans for the 1988 Festival could be actioned from November 1987 on the assumption of a realisable turnover of £¼M. By December 1987, firm plans had been laid for a Festival centred on the Renaissance poet, Torquato Tasso. The children's opera postponed from the 1987 Festival, would be offered in 1988 as a co-production with the City of Birmingham Touring Opera.

#### Sources for Appendix 4.1

1. Andersen (1980).

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 (1979-87 b)  
 (1979-87 c)  
 (1979)  
 (1980)  
 (1981-87)  
 (1983)  
 (1984)  
 (1985)  
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 (1986 b)  
 (1986 c)  
 (1987).

DCC (1985).

HPBC (1985 a)

NWA (1986 a)  
 (1986 b).

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(1977 b)  
(1978 a)  
(1978 b)  
(1978 c)  
(1978 d).

2. Personal communications:

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Fraser (1985), (1986), (1987 a, b)  
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Jones (1985)  
Joss (1987)  
Lyon (1987)  
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Millican (1987)  
Rigby (1986)  
Scott (1986)  
Walter (1987)  
Williams (1986).

3. Internal reports, discussion papers, memos and correspondence.



APPENDIX 4.2OPERA IN BUXTON FESTIVAL

Table 4.2.1 - Buxton Arts Festival Ltd. Expenditure on 'Opera' and its Relationship to Total Expenditure

Expenditure on opera as % of Festival expenditure

	<u>%</u>	<u>Opera expenditure (£)</u>
1979	n/a	n/a
1980	85.4	177817
1981	74.6	67782
1982	70.9	83539
1983	73.4	86082
1984	73.9	115871
1985	73.3	83864
1986	69.5	97750
1987	74.2	109689

1. 'Opera' does not include children's opera.
2. Festival expenditure excludes administrative and publicity expenses, artwork and printing, bank charges and interest, and appeal expenses.
3. Expenditure on 'direction and management' was included under the 'opera' head pre 1983 but has been included under administrative expenses since. There is no compensating adjustment for this here.
4. Expenditure on 'theatre hire' was included in opera expenditure in 1987 only and has been deducted here.

Source: BAFL, 1979-87c

APPENDIX 4.2 (continued)

Table 4.2.2 - Buxton Arts Festival Ltd. Opera Income  
in Relation to Total

Box-office receipts from opera as % of total box-office  
receipts

	<u>%</u>	<u>Opera box-office receipts (£)</u>
1979	n/a	n/a
1980	76.2	56154
1981	72.3	35360
1982	74.7	41693
1983	73.3	61984
1984	74.2	69198
1985	66.8	64065
1986	68.1	77553
1987	67.2	78276

'Opera' does not include children's opera.

Source: BAFL, 1979-87c

APPENDIX 4.2 (continued)Table 4.2.3 - Buxton Arts Festival Ltd. Contribution of Opera to Overall Income Gap

<u>Opera income gap</u>	<u>%</u>	<u>Opera income gap in relation to Festival income gap</u>
1979	n/a	n/a
1980	31.6	0.9
1981	52.2	0.8
1982	49.9	0.7
1983	72.0	0.7
1984	59.7	0.7
1985	76.4	1.1
1986	79.3	0.7
1987	71.4	1.0

1. Income gap is the difference between box-office receipts and expenditure (excluding administrative and publicity expenses, and bank interest and charges) and is expressed as box-office receipts as % of expenditure.
2. Opera does not include children's opera.
3. Opera and Festival have both experienced income gaps 1980-87.

Source: BAFL, 1979-87c

APPENDIX 4.2 (continued)

Table 4.2.4 - Buxton Arts Festival Ltd. Opera Expenditure by Category

	<u>Principals and cast</u>	<u>Chorus</u>	<u>Orchestra</u>	<u>Production costs</u>	<u>Technical staff</u>	<u>Other</u>
1979			n/a			
1980	30149	24940	35042	48228	n/a	39458
1981	15527	-	16004	10162	6452	19637
1982	21096	-	21000	3042	11325	27076
1983	20177	-	21121	13582	11945	19257
1984	42366	-	20407	19988	11719	21391
1985	20080	-	20842	14869	10049	18024
1986	22744	-	21211	16486	13317	23992
1987	27682	-	22516	19273	11994	27454

1. Opera does not include children's opera.
2. Production costs include scenery, costumes and stage management. In 1980 this figure is scenery and costumes only.
3. 'Other' usually includes electrical hire and/or lighting, transport, rehearsals, music hire, translations, music staff and design and production fees. Up to and including 1982 it includes 'direction and management'.



APPENDIX 4.3 (a)

Programme of Events, Buxton Festival,

1979



THE FIRST  
**BUXTON**  
 FESTIVAL

RE-OPENS ONE OF BRITAIN'S  
 FINEST OPERA HOUSES

30 JULY -  
 12 AUGUST 1979



BUXTON FESTIVAL OPERA

LUCIA DI LAMMERMOOR

*Donizetti*

Conductor: Anthony Hose  
 Producer: Malcolm Fraser

Designers: Roger Butlin, *Set*  
 Fay Conway, *Costumes*

Three internationally known singers  
 make their British debut

Monica Pick-Hieronimi, *Lucia*  
 Fausto Tenzi, *Edgardo*  
 Kari Nurmela, *Enrico*

with the

Buxton Festival Chorus and  
 The Manchester Camerata

Monica Pick-Hieronimi is a member of the Mannheim  
 Opera and guest principal at the Frankfurt,  
 Berlin and Munich Operas

Fausto Tenzi, who comes from Lugano, recently sang  
 the title role in *Don Carlo* at La Scala, Milan, and  
 this season makes his American debut in New York.  
 Kari Nurmela is a Finnish baritone and is currently  
 a member of the Zurich Opera.

Gala Performance to mark the re-opening of the  
 Opera House: Monday, July 30.  
 Further performances: August 2, 4, 6, 9, 11.

BUXTON ARTS FESTIVAL LTD.

Patron: His Grace The Duke of Devonshire  
 Executive Chairman: David Rigby

Artistic Director: Malcolm Fraser

Music Director: Anthony Hose

Directors: Nigel Brandt, Morton Coles, John Dexter,  
 Sir Geraint Evans, Brian McMaster,  
 Margaret Millican, Robert Scott

Administrator: Janet Warburton. Tel. (0298) 71657

Publicity Director: Helen O'Neill. Tel. 01-731 3648



## FESTIVAL PROGRAMME

**THE TWO FIDDLERS** Peter Maxwell Davies's opera for children, in the production originally mounted by the Royal Opera House, Covent Garden, directed by Richard Gregson. Performed by schoolchildren from Buxton and district. August 1, 2, 3, 4.

"The children around me at the London performance seemed absorbed and delighted."—*Sunday Telegraph*.

"That comparative rarity, a wholly successful children's opera... Don't miss it."—*Spectator*.

"50 minutes of immense fun."—*Financial Times*.

Sponsored by the Granada Foundation.

**BBC NORTHERN SYMPHONY ORCHESTRA**, conducted by Edward Downes. Berlioz: *Rob Roy* overture; Beethoven: Violin Concerto (soloist Mark Lubotsky); Mendelssohn: Scottish Symphony. August 3.

**THE SONGMAKERS' ALMANAC** Richard Jackson (baritone) and Graham Johnson (piano) with guests Jill Gomez (soprano), Sarah Walker (mezzo) and Alexander Oliver (tenor). A "Walter Scott" programme specially devised by Graham Johnson, whose innovatory approach to the presentation of song recitals has gained an international reputation for this group.

Works by Schubert and extracts from Scott-inspired operas will be included. August 5.

**VICTORIA POSTNIKOVA and GENNADI ROSZDE-SCHVENSKY**. An exceptional opportunity to hear the Chief Conductor of the BBC Symphony Orchestra in a programme of piano duets with his wife. August 12.

**KERSTIN MEYER (mezzo) and GEOFFREY PARSONS (piano)**. Kerstin Meyer, one of Sweden's foremost opera and Lieder singers, gives a recital of songs including several settings of poems and ballads by Walter Scott. August 10.

**THE LAMP OF MEMORY**—Scott and the Artist. This Exhibition is sponsored by Sotheby Parke Bernet. Catherine Gordon, of the Witt Library at the Courtauld Institute, who is mounting the exhibition writes: The central core of the exhibition will be over 30 major oil paintings which derive their subjects from Scott, drawn from the period 1820's to 1880's, including works by Wilkie, Bonington, Delacroix, Frith, Landseer, Leslie, Lauder, Orchardson, Pettie and Millais. These are being loaned by public and private collections in Britain and Europe, and will include several works which have never been on public exhibition in the 20th century, although acclaimed in the press when first exhibited (for example two of the Millais). Supporting the paintings will be smaller exhibits drawn from the other arts—theatre programmes and posters, costume and stage design, pottery figures and fairings, Wedgwood, Minton, Parian and Staffordshire ware, sculpture and volumes of popular engravings. The Exhibition, which opens Buxton's new Art Gallery, will continue until August 19.

## FESTIVAL PROGRAMME

**'MAD LADIES'**—an entertainment with soprano Pauline Tinsley and an actress (to be announced), portraying some of the many mad heroines of theatre and opera. August 5.

**CELEBRITY GALA** Leading artists including a number who have appeared at the Buxton Opera House, particularly in the famous Old Vic seasons organised by Lilian Baylis, have agreed to appear, subject to their availability. A light-hearted celebration presented by Fritz Spiegl and Tim Brooke-Taylor. The programme will include music, drama and poetry. August 12.

**THE RECRUITING OFFICER** George Farquhar's famous comedy in a new production by the Bristol Old Vic, prior to the Edinburgh Festival. Directed by Adrian Noble. Designed by Bob Crowley. August 7, 8, 10, 11.

**DRAMATISED EXTRACTS FROM SCOTT'S JOURNAL**, prepared by Andrew Wilson and performed by a distinguished actor. John Buchan described Scott's *Journal* as "one of the most complete expressions of the human soul that we possess". July 31, August 1.

Andrew Wilson is a Lecturer at New College, and his biographical study of Sir Walter Scott is to be published next year by Oxford University Press.

### TALKS

*Andrew Wilson*: The creation of *The Bride of Lammermoor*. August 1.

*David Daiches*: Scott, his life and times. August 11.

Until his recent retirement, David Daiches was Professor of English at Sussex University. One of the most distinguished literary scholars of our time, his published works include *Sir Walter Scott and his world*.

*Elizabeth Forbes*: The Walter Scott operas. August 4. *Opera Magazine* and *Financial Times* critic Elizabeth Forbes has made a special study of the many operas by composers as diverse as Rossini, Bizet and Sir Arthur Sullivan inspired by the works of Sir Walter Scott.

**FILMS** in the Spa Cinema, by courtesy of the Hutchinson Leisure Group.

*Ivanhoe* (1952) with Elizabeth Taylor, Robert Taylor, Joan Fontaine, George Sanders, Emyl Williams, Findlay Currie, Felix Aylmer. Directed by Richard Thorpe. July 31, August 7.

*The Adventures of Quentin Durward* (1952) with Robert Taylor, Kay Kendall, Robert Morley. Directed by Richard Thorpe. August 2, 9.

*Rob Roy* (1953) with Richard Todd, Glynis Johns, James Robertson Justice. Directed by Harold French. August 3, 10. A Walt Disney Production.

**FESTIVAL CLUB** at the Palace Hotel: open 9.00 a.m.—2.00 a.m. Lunch, and supper before and after performances; free evening entertainment; various late-night events. Membership: 50p daily; £2 for 1 week; £3 for two weeks.

**OTHER EVENTS**: Many other attractions—such as Tea dances, Jazz and Chamber Music, and children's events are being arranged.

Details will be sent with tickets booked for the main events.



APPENDIX 4.3 (b)

Programme of Events, Buxton Festival

1986





## A GREAT BRITISH FESTIVAL

The charming and unspoilt Georgian spa town of Buxton, nestling high in Derbyshire's glorious Peak District, is the perfect setting for a summer festival which is now established as one of the leading arts festivals in the country. Each year there is a central theme, which in 1986 will be the ARTHURIAN LEGEND. The partly mythical, partly historical figure of King Arthur, whose first appearances in Celtic literature date back to the 6th Century, has become a national legend, a hero-king of marvellous deeds, and his enchanted world of Camelot includes such eternal figures as the wizard Merlin, Sir Lancelot, Guinevere, the pure Sir Galahad and the daring Knights of the Round Table, united in their quest for the Holy Grail. The 1986 Buxton Festival celebrates the legacy of this truly British hero.

## OPERA

**KING ARTHUR** by Henry Purcell and John Dryden  
The vigour and variety of Purcell's wonderful score, combined with the imaginative wit of Dryden's play, create a masterpiece which is a landmark in the development of musical theatre. The riches of this patriotic work, sometimes poking fun at the legend and sometimes creating a world of real magic, range from the extraordinary Frost Scene, to rumbustious shepherd choruses and the sublime aria, "Fairest Isle".

Cast includes: Claire Daniels, Paul Nilon, Steven Page, Christopher Robson, Helen Willis, Meir Williams  
Producer: Malcolm Fraser Conductor: Anthony Hoss  
Choreographer: Terry Gilbert Manchester Camerata  
Lighting Designer: Lenny Tucker Leader: Malcolm Layfield  
Performances: 24, 26, 30 July, 1, 6, 8 August at 7.45pm Opera House  
Buxton Festival Society Member's Evening 8 August

Individual performances sponsored by British Airways, I.C.I., I.C.L., and J.W. Thornton Ltd

**ARIODANTE** by George Frideric Handel  
First produced at Covent Garden in 1735, when Handel was at the peak of his creative powers, this passionate work is widely-regarded as one of his greatest operas. The story tells of love and intrigue at the Royal Court of Scotland, and is drawn from "Orlando Furioso" by the Italian poet, Ariosto, who was strongly influenced by tales of adventure and romance from the Arthurian Legend.

Cast includes: Roderick Earle, Eirian James, Rosa Mannion, Christopher Gillett  
Conductor: Anthony Hoss Lighting Designer: Lenny Tucker  
Manchester Camerata  
Leader: Malcolm Layfield  
Performances: 31 July and 2, 7, 9 August at 7.45pm Opera House

SPONSORED BY THE GATSBY CHARITABLE FOUNDATION

Individual performances sponsored by Vernon Colhoun and Alexander Latham & Co



## BASSETT'S CHILDREN'S OPERA

**SIR GAWAIN AND THE GREEN KNIGHT** by Richard Blackford  
The story of this opera, by one of Britain's most talented young composers, tells of Sir Gawain, the champion knight of King Arthur, and his battle with the terrifying Green Knight, who comes to Camelot to challenge the good government of the King. This melodic work will be presented by a team of young professional singers and a large cast of children.

Producer: Stephen Lawless Performances: 6, 7, 8 August at  
Conductor: Paul Herbert 2.30pm, 9 August at 11.00am and  
Lighting Designer: Philip L Edwards 2.30pm Opera House

SPONSORED BY BASSETT FOODS PLC

## THE RING FOR CHILDREN

Wagner's great music-drama, **THE RING OF THE NIBELUNGS**, uses many mythical sources akin to the Arthurian Legend, which directly inspired **TRISTAN AND ISOLDE** and **PARSIFAL**. This epic adventure story of the conflict between the Gods and men has been skilfully abridged as a play with music for children. Buxton Festival presents the first British staging of this work, which has already been performed to great acclaim in America. The New York Times said "the delightful performance clarified many murky points in the great tetralogy".

Written and produced Performances 26 July and 2 August at  
by Philip Caggiano 11.00am and 2.45pm, and 27 July  
at 2.45pm Paxton Suite

SPONSORED BY BRITISH AIRWAYS

## DRAMATISED READINGS

### LE MORTE D'ARTHUR by Sir Thomas Malory

Sunday 20 July at 3.00pm Opera House  
Members of the Royal Shakespeare Company present an exciting version of this influential work adapted by TV newscaster and novelist Gordon Honeycombe.

Producer: Jude Kelly

### THE IDYLLS OF THE KING by Alfred, Lord Tennyson

Sunday 3 August at 3.00pm Opera House  
A distinguished cast present the classic Victorian re-telling of the Arthurian Legend adapted by Hallam Tennyson, great grandson of the poet.  
Producer: Hallam Tennyson. Incidental music: Elizabeth Poeton.  
With musicians from the Royal Northern College of Music

## LUNCHEON CONCERTS

Prior to each concert a buffet lunch with wine will be available from 12.45pm at the Palace Hotel. Reservations may be made with the hotel tel: (0298) 2001

### ROYAL NORTHERN COLLEGE OF MUSIC WIND OCTET

Saturday 26 July at 1.15pm Palace Hotel  
This group of talented young musicians includes in the programme excerpts from two operas based on Arthurian Legend, **ARIODANT** by Méhul and **GINEVRA DI SCOZIA** by Simone Mayr.  
Conductor: Timothy Reynish

### MUSIC FOR A WHILE

Saturday 2 August and Saturday 9 August at 1.15pm Palace Hotel  
Recitals of some of Purcell's most delightful songs with cello and harpsichord continuo.

SPONSORED BY DOUGLAS FERRIS

## EXHIBITIONS

Tuesday-Friday 9.00am-5.30pm Saturday 9.00am-5.00pm Buxton Museum and Art Gallery from 22 July

### THE ARTHURIAN LEGEND

An important exhibition of some of the earliest printed books and manuscripts, and some of the most rare and important texts in existence relating to the Arthurian theme, on loan from the world-famous collection at the John Rylands Library, Manchester. A fully descriptive catalogue will be available.

### 1066 AND ALL THAT

To mark the 900th Anniversary of the Domesday Book this exhibition looks at life in Anglo-Saxon and Norman times, as well as the Domesday Survey in Derbyshire through photographs, pictures, drawings and artefacts.

## TALKS

All talks will be given at the Palace Hotel

### Arthur, the once and future King

Saturday 19 July at 11.30am

Dr Ray Barron, President of the International Arthurian Society

### Purcell and Dryden at the Court of King Arthur

Sunday 20 July at 11.30am

Dr Douglas Brooks Davies, Senior Lecturer in English at the University of Manchester

### Myth and legend in Purcell and Handel

Saturday 26 July at 11.30am

Dr Richard Lockett, Fellow of Magdalen College, Cambridge

### The Arthurian Legend in Art (with slides)

Saturday 2 August at 11.30am

Dr Richard Barber, writer, publisher and author of the forthcoming book *King Arthur, hero and legend*

### Victoria and Alfred at the Court of King Arthur

Saturday 9 August at 11.30am

Professor David Palmer, Professor of English at the University of Manchester

### The Rodney Milnes Review

Sunday 10 August at 11.30am

The eminent critic, Rodney Milnes, presents his personal view of the Festival operas and discusses the 1986 Festival with his guests including Fritz Spiegler and Festival Directors Malcolm Fraser and Anthony Hose

## READINGS

### LE MORTE D'ARTHUR by Sir Thomas Malory Edited by Eugène Vinaver

Fridays, Saturdays and Sundays at 11.00am and 12 noon, 3.00pm and 4.00pm Old Hall Hotel

The definitive version of this epic story, based on William Caxton's edition of 1477, and incorporating the Winchester manuscript found in 1934, will be read by local and visiting celebrities.

### KING ARTHUR AND HIS KNIGHTS OF THE ROUND TABLE by Roger Lancelyn Green

Fridays, Saturdays and Sundays at 5.00pm Old Hall Hotel

The legend retold by this popular children's author, read by visitors and children.

## OTHER EVENTS

### MEDIAEVAL JOUSTING AND FAIR

Sunday 20 July from 11.00am Temple Fields

Jousting and combat between mounted and armoured knights and their men-at-arms with full supporting commentary by the Knight Marshal will form the highlight of a day long mediaeval fair with minstrels, itinerant performers, stalls of all kinds and refreshment tents. An ideal day out for all the family. In association with BUXTON ROUND TABLE



## CONCERTS AND RECITALS

### SIDE BY SIDE BY KING ARTHUR with NED SHERRIN

Saturday 19 July at 8.00pm Opera House

A light-hearted evening of words and music exploring the byways of the Arthurian Legend, presented by Ned Sherrin, whose many credits as author, producer and performer include "The Mitford Girls", "That Was The Week That Was" and "Side by Side by Sondheim", with pianist Peter Greenwell and members of the Festival Company.

### A recital by RITA HUNTER

with Mike Schirn (tenor) and Victor Morris (piano)

Friday 25 July at 8.00pm Opera House

This internationally-famous singer makes a welcome first visit to Buxton Opera House, her programme includes arias by Puccini, Wagner and Mascagni.

### LINDSAY STRING QUARTET PRIMA LA MUSICA, POI LE PAROLE

Sunday 27 July

Part 1 at 11.30am Palace Hotel

Part 2 at 3.00pm The Parish Church of St. John's

Haydn's "Seven Last Words of our Saviour from the Cross" were written for performance with a reading between each movement. Words apparently have no place elsewhere in his Quartet writing — or do they? Part 1 investigates this and includes a performance of the Quartet in E-flat Op. 42 Part 2 will be a performance of "The Seven Last Words" with an address between each movement by Bishop John Taylor formerly of Winchester, as originally commissioned by the Bishop of Cadiz in 1785.

Lunch will be available after Part 1 at the Palace Hotel. Reservations may be made with the hotel tel: (0298) 2001.

SPONSORED BY DAVID DUGDALE

### THE LONDON BARBICAN CONSORT

Director Robert Clark

Sunday 27 July at 8.00pm Opera House

After a hugely successful debut at the 1985 Festival, this dynamic ensemble of 23 musicians drawn from the London Symphony Orchestra, the London Philharmonic Orchestra and the Orchestra of the Royal Opera House, Covent Garden, makes a welcome return. Their programme includes

J.C. Bach: Sinfonia No. 3 in E-flat

Purcell: Second Suite from "The Fairy Queen"

Handel: Concerto Grosso for two oboes and strings Op.3 No.2

Boyce: Symphony No.4

### THE ROYAL BANK CONCERT

THE MOSCOW VIRTUOSI with Vladimir Spivakov director/soloist

Sunday 10 August at 8.00pm Opera House

An opportunity to see this international chamber orchestra now beginning to be heard regularly in the West to great critical and public acclaim. Programme includes

J.S. Bach: Violin concerto in A minor BWV 1041.

Handel: Concerto Grosso in D Op. 6 No.5

Mozart: Divertimento in D K 136

SPONSORED BY THE ROYAL BANK OF SCOTLAND

## CLASSIC BRITISH DRAMA

### ACTORS TOURING COMPANY

HAMLET by William Shakespeare

Director: Mark Brickman

Wednesday 23 Saturday 26 July at 7.30pm Paxton Suite

Shakespeare's greatest play is, above all else, a gripping thriller: behind a carnival spirit lurk ghosts, intrigues, subtleties, madness and murder, as Prince Hamlet, victim of his own caution, seeks the truth about the death of his father. ATC has an international reputation for presenting classic texts in a lively and imaginative style that makes them readily accessible.

"ATC are excellent" *Sunday Times*

"The best touring group in the country" *The Scotsman*

### CHEEK BY JOWL THEATRE COMPANY

TWELFTH NIGHT by William Shakespeare

Director: Declan Donnellan Designer: Nick Ormerod

Tuesday 29 July Friday 1 August at 7.30pm Octagon

Shakespeare's most human comedy tells of shipwrecked Viola and her extraordinary plan to survive by disguising herself as a handsome youth, and of how she wreaks havoc in love torn Illyria through a hilarious and poignant confusion of identities. A triumphant return to Buxton by this talented ensemble. Winners of the Laurence Olivier Award as Best Young Company of 1985.

### YORICK THEATRE COMPANY

THE CHANGELING by Thomas Middleton

Wednesday 6 Saturday 9 August at 7.30pm Paxton Suite

Middleton's great classic is a story of desire, madness and revenge: a play that works both as a compelling thriller and a fascinating psychological study which is extraordinarily modern. The production emphasises the play's contemporary relevance with the Company's accustomed mixture of bold visual style and strong exciting performances.

"Fine ensemble playing" *Guardian* "Imaginative and daring" *Times*

## LITERARY EVENTS

### MANCHESTER EVENING NEWS LITERARY LUNCH

Wednesday 23 July at 12.30pm Octagon

Tickets and details of speakers will be available from Manchester Evening News Literary Lunch Office, 164, Deansgate, Manchester M60 2RD (enclose S.A.E.) or from the Festival Box Office from 15 June.

### FESTIVAL BOOK FAIR

Saturday 26 and Sunday 27 July from 10.00am

This major national fair returns with old and new books, postcards, letters and documents from dealers and enthusiasts all over the country.

## FILMS

Films reflecting the theme of the Festival will be shown at the Spa Cinema, Spring Gardens. For further details and tickets contact the Spa Cinema (0298) 6322.

## OTHER EVENTS

### FIRST CLASS CRICKET

Saturday 9 August (and 11 and 12) Britannic Assurance County Championships: Derbyshire v. Lancashire 11.00am. Sunday 10 August John Player League: Derbyshire v. Lancashire 1.30pm.

### CHORAL COMBINATION

Sunday 3 August at 11.00am St. John's Church

Mozart: Coronation Mass K317 in C major with Burton Musical Society and Orchestra

Conductor: Michael Williams

### ANTIQUES FAIR

Saturday 19 and Sunday 20 July from 10.00am Octagon

More than 100 stalls offering a wide range of quality antique and collectable items, including furniture, porcelain, jewellery, silver, clothes, stamps, coins, books, copper and brass, glass — something to suit all tastes and all pockets.

### CRAFT FAIR

Friday 8 Sunday 10 August from 10.00am Octagon

More than seventy stalls and demonstrations covering a fascinating range of hand-made items including jewellery, toys, clothing, pottery, wood carvings and confectionery.

### ORGAN RECITALS

Wednesday 23 July & Wednesday 30 July at 3.00pm St. John's Church

Organ scholars from Oxford and Cambridge. Cream teas will be available after each recital.



APPENDIX 4.4

FINANCIAL OVERVIEW : BUXTON FESTIVAL

Table 4.4.1 - Buxton Arts Festival Ltd. Total Income and Expenditure

	Income (£)	Expenditure (£)
1979	54573	146792
1980	713778	260269
1981	280591	150733
1982	194302	183718
1983	218501	200492
1984	233333	250481
1985	238987	210183
1986	244274	241935
1987	261755	250013

**JAZZ EVENTS**

**MARIAN MONTGOMERY** with her quartet  
 Sunday 20 July at 8.00pm Opera House  
 This supremely sophisticated lady of jazz returns to Buxton for an evening of low lights, high excitement and subtle sounds.

**STEPHANE GRAPPELLI**  
 with Jack Sewing, Marc Fossett and Martin Taylor  
 Sunday 3 August at 8.00pm Opera House  
 Originally teamed with guitarist Django Reinhardt, in the legendary quintet of the Hot Club de Paris, jazz violinist Stephane Grappelli has had a remarkable international career spanning 50 years. A rare opportunity to see this great artist.

SPONSORED BY CANADA DRY RAWLINGS LIMITED

**JAZZ WEEKEND**

**BUXTON FESTIVAL OF JAZZ MUSIC**  
 Saturday 2 August at 3.00pm Octagon  
 The Heritage New Orleans style Marching Band will meet at the Railway Hotel in Bridge Street, at 12 noon, before parading around Buxton prior to eight hours of continuous jazz. Featured artists included Dave Brennan's Jubilee Jazzband, Fred Thelonus Baker and Friends, and The Burton Big Band. Top of the bill is The Dave Shepherd Quintet playing a Benny Goodman style programme.

**JAZZ TALK Duke Ellington**  
 Sunday 3 August at 11.00am Palace Hotel  
 An illustrated talk on this musical legend by Eddie Lambert.

**JAZZ ON THE LINE**  
 Sunday 3 August 12 noon-3.00pm Peak Rail Steam Centre  
 An informal session with the Hotops Band on the Peak Rail site with live steam trains and steam passenger rides, a real ale and refreshments tent and an opportunity to browse in the shop or take a trip down the valley on the scenic Rambler Service. Ideal for those interested in jazz music, steam trains or real ale - or all three!

**LATE NIGHT REVUE**

**INSTANT SUNSHINE**  
 Saturday 26 July at 11.00pm Opera House  
 The three doctors and the journalist should have been in Trinidad, but the dog ate the airline tickets, so here they are in Buxton again, to entertain all insomniacs with their sophisticated brand of humour.

SPONSORED BY JOHN CARRINGTON & CO LTD

**CAMBRIDGE FOOTLIGHTS REVUE**  
 31 July, 1, 2 August at 11.00pm Paxton Suite  
 This famous undergraduate comedy team returns with another riotous late evening of sketches and songs. So don't let your mother wait up for you. "We were rolling in the aisles" Church Times

**NEWSREVUE**  
 Thursday 7 August at 11.00pm Paxton Suite  
 ONE PERFORMANCE ONLY of this topical, hard hitting satirical cabaret. Winner of Edinburgh Fringe First and Perrier awards, the show is constantly updated by writers who have contributed to "Not the Nine O'Clock News" and "Spitting Image". Guaranteed to keep you alert in the midnight hours! "very sharp writers" Guardian, "sleek and assured" Times "witty... and devastatingly acute" Daily Telegraph

**LEAVE IT OUT ARTHUR** with JOHN AMIS  
 Friday 8 August 11.00pm Paxton Suite  
 Raconteur and musicologist extraordinaire John Amis presents an hilarious personal guide to some musical (k)night.

**MUSIC AS SHE IS SPOKE** with FRITZ SPIEGL  
 Saturday 9 August at 11.00pm Paxton Suite  
 Serious flautist and witty broadcaster Fritz Spiegl will mesmerise you around midnight with his highly original approach to words and music.



APPENDIX 4.4FINANCIAL OVERVIEW : BUXTON FESTIVALTable 4.4.1 - Buxton Arts Festival Ltd. Total Income and Expenditure

	<u>Income</u> (£)	<u>Expenditure</u> (£)	<u>Balance</u> (£)	<u>Balance after bank charges &amp; interest</u> (£)
1979	94573	146772	(52199)	(52199)
1980	213778	260269	(46491)	(53214)
1981	166551	150733	15818	5429
1982	196301	183718	12583	27
1983	216581	200498	16083	5333
1984	235980	250481	(14501)	(23699)
1985	228987	210183	18804	7933
1986	246274	241935	4339	21680
1987	261055	250033	11022	4772

1. Expenditure excludes bank charges and interest but includes appeal expenses.
2. Income for 1985 includes gala evening income of £8442.
3. A donation of £25000 was received from the Royal Bank of Scotland in 1986 and is not included in income but is accounted for in "balance after bank charges and interest".

Source: BAFL, 1979-87c

APPENDIX 4.4 (continued)Table 4.4.2 - Buxton Arts Festival Ltd - AccumulatedDeficit

	<u>£</u>
1979	52199
1980	105413
1981	99984
1982	99957
1983	94624
1984	118323
1985	110390
1986	88710
1987	83938

Source: BAFL, 1979-87c

APPENDIX 4.4 (continued)Table 4.4.3 - Buxton Arts Festival Ltd. Trading Income and Total IncomeTrading income as % of total income

1979	54.6
1980	37.3
1981	33.5
1982	33.8
1983	44.2
1984	47.5
1985	53.0
1986	54.3
1987	53.0

1. Trading income includes box-office receipts, programme sales, advertising and BBC recordings.

Non-trading income includes donations, sponsorships, appeal income and corporate membership income.

2. 1985 trading income includes 'gala evening' income.
3. 1986 income does not include £25000 from Royal Bank of Scotland.

Source: BAFL, 1979-87c

APPENDIX 4.5OPERA TICKET PRICES AT BUXTON FESTIVAL 1979-87

<u>Stalls</u>	<u>1979</u>	<u>1980</u>	<u>1981</u>	<u>1982</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>	
A-H	£8	£14	A-C £8	£8.50	£10.00	£11.50	£12.50	A-C	£12.50	£13.00
J-Q	£6	£11	D-J £10.50	£12.00	£13.00	£13.50	£15.50	D-J	£16.50	£17.00
			K-N £7.50	£8.50	£10.00	£11.50	£12.50	K-O	£14.50	£15.00
			O-Q £5.50	£6.00	£7.50	£8.00	£9.50	P-Q	£10.50	£11.00
<u>Dress</u>	£10	£15	£12.50	Front £14.00	£15.00	£16.00	£17.50		£20.00	£20.00
<u>Circle</u>				Rear £12.50	£13.50	£14.00	£16.50	Sides D-G	£16.50	£17.00
<u>Upper</u>										
<u>Circle</u>										
Centre	£6	£8	£10.50	£12.00	£13.00	£13.50	£15.50	A	£15.50	£15.00
Sides	£3	£6	£3.50	£4.00	£5.00	£6.00	£6.50	B-D	£10.50	£11.00
								Sides	£8.50	£8.00
								Sides	£6.50	£6.00
<u>Gallery</u>	£2	£3	£3.50	£4.00	£5.00	£5.00	£5.50	A	£5.50	£8.00
								B-G	£5.50	£6.00

Source: Publicity leaflets and booking forms



APPENDIX 4.6North-West Arts : Criteria of Assessment

## CRITERIA OF ASSESSMENT

The criteria of assessment used by North West Arts in considering applications for grant-aid follow. They are not given in any order of importance; nor does every criterion necessarily apply to every applicant. Officers will provide any further information required.

In addition to the following criteria, each panel uses criteria which apply to a particular art-form or area of work. These are available on request.

- A. The effectiveness of the organisation or activity in achieving wider access to the arts, particularly amongst communities who are currently less well provided for, through:
  - i) careful formulation, implementation and evaluation of a strategy;
  - ii) provision of activity in locations where it is currently not available;
  - iii) provision of Afro-Caribbean, Asian and other non-Western arts;
  - iv) a marketing strategy;
  - v) provision for people with disabilities;
  - vi) consideration of educational aspects of the work, both within the formal education sector and through broadly educational objectives;
  - vii) the creation of employment for artists.
- B. The quality and efficiency of the management of the organisation or activity in terms of:
  - i) administrative competence;
  - ii) financial management;
  - iii) the provision of training, where necessary;
  - iv) the realisation of stated aims and objects.
- C. The ability to demonstrate financial support from other sources, namely:
  - i) local authorities and other funding agencies;
  - ii) box office income;
  - iii) maximising the potential for other earned income.
- D. Good employment practice in relation to:
  - i) equal opportunities principles;
  - ii) adherence to union agreements on pay and conditions, or equivalents where an agreement is not possible.
- E. The financial need of the project, taking into consideration all the above criteria.

**Note:** As far as artistic content and standards are concerned, North West Arts regards the promoters (usually the applicants) as the principal judges and accepts the widest range of artistic activity as being eligible for support, so long as the above criteria are broadly satisfied. North West Arts' role in this respect is consultative rather than directive.

Applications should be addressed in the first instance to the Director, North West Arts, 12 Harter Street, Manchester M1 6HY. There are application forms for most projects.

APPENDIX 4.7N W ARTS 1985-86 EXPENDITURE

	<u>£</u>
Grants and guarantees:	
Music	168,842
Dance and mime	97,534
Drama	399,213
Visual arts and photography	121,426
Crafts	50,869
Literature	69,504
Community arts	211,781
General arts	313,212
Environmental arts	52,000
Amateurs	8,389
Multicultural activities	7,000
	<hr/>
	1,499,770

## Largest individual grants and guarantees:

Dukes Playhouse	142,484
Chester Gateway	77,211
Lindus Dance Co	67,000
Community Arts Workshop	64,409
Pit Prop Theatre Co	60,187
Mid Pennines Arts Association	60,000
Cornerhouse	49,100
M6 Theatre Co	46,199
WFA Media and Cultural Centre	45,200
Green Room	36,000
Horse and Bamboo Theatre Co	30,000
The Whole Works (Community arts)	29,612
N W Shape	27,500
Bury Metro Arts	26,200
Buxton Festival	18,000
Manchester Camerata	17,000

Source: NWA, 1986a

APPENDIX 4.8

SPECIALIST TOUR OPERATORS (UK) : EUROPEAN MUSIC OR OPERA FESTIVALS (1985-88)

	<u>Brompton</u>	<u>Henebery</u>	<u>Heritage</u>	<u>JMB</u>	<u>Pegasus</u>	<u>Sovereign</u>	<u>Swan</u>
Aix		X	X			X	
Aldeburgh						X	
Bayreuth		X	X				
Bregenz	X	X	X			X	X
Buxton				X			
Drottningholm			X			X	
Glyndebourne			X				
Macereta					X		
Munich		X				X	
Pesaro				X	X	X	
Torre del Lago				X	X		
Salzburg		X				X	X
Savonlinna			X	X		X	
Seattle						X	
Verona	X	X	X	X	X	X	X
Vienna		X	X			X	
Wexford	X			X		X	

Note: The destinations offered by each tour operator usually extend beyond the listing in this table, and are not the same every year.

Brompton Travel, London; G W Henebery, Oxford; Heritage Travellers, London; JMB Travel Consultants, Worcester; Pegasus (Lirica), London; Sovereign, Hounslow; Swan Hellenic, London.

Sources: Brochures of specified tour operators

APPENDIX 4.9OTHER PROVISION OF INCLUSIVE MUSIC OR OPERA VISITS

Theatre-goers' Club of GB, London : Theatre visits by coach, usually in London.

Trusthouse Forte Hotels, Aylesbury : 'Music at Leisure', concert weekends at THF hotels.

Theatre & Concert Rail Club, and That's Entertainment, St Albans : Entertainment, rail travel and accommodation including Edinburgh International Festival.

Learn at Leisure, University of Nottingham, Department of Adult Education : Educational holidays which have included Bath, Three Choirs, Malvern, Glyndebourne, Bayreuth, Aldeburgh and Edinburgh International Festivals.

Newbattle Abbey College, Dalkeith, Scotland : Residential study holiday - Edinburgh International Festival.

Kuoni : 'Nabucco in Jerusalem', May 1988.

Thomas Cook : 'Aida in Luxor', May 1987.

Leeds City Tourism : Opera Weekends - Opera North (1985-88).

Southampton Tourism Marketing : Opera Weekends - Welsh National Opera (1985).

Welsh National Opera 'Opera Holidays' : Two, three and seven night packages at Llandudno, 1984-86.

P & O : 'Canberra' Cruise, 1987 - concerts and recitals; 'Sea Princess' Music Festival at Sea, 1984-86.

Paquet French Lines : 'MS Mermoz', 30th Music Festival at Sea, September 1988.

Note: The list is not exhaustive and is only indicative of the provision.



APPENDIX 4.10INCLUSIVE TOURS TO WEXFORD FESTIVAL 1987JMB Travel

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4 nights. Air (London). Grade A hotel (including breakfast).

3 opera tickets.

£395 per person.

Sources: Brochures of operators.

APPENDIX 4.11 (a)Press Advertisement for 1986 Festival

*A great British Festival celebrating the Legend of King Arthur*

**FESTIVAL OPERA**

**KING ARTHUR** by Henry Purcell and John Dryden **24, 26, 30 July and 1, 6, 8 August**

Producer: Malcolm Fraser Conductor: Anthony Hose Designer: Fay Conway Lighting: Lenny Tucker  
Choreographer: Terry Gilbert Manchester Camerata Leader: Malcolm Layfield  
Cast includes: Claire Daniels, Paul Nilon, Steven Page, Christopher Robson, Helen Willis, Meir Williams

**ARIODANTE** by George Frideric Handel **31 July and 2, 7, 9 August**

Producer: Ian Judge Conductor: Anthony Hose Designer: Gerard Howland Lighting: Lenny Tucker  
Manchester Camerata Leader: Malcolm Layfield  
Cast includes: Roderick Earle, Christopher Gillett, Eirian James, Rosa Mannion

**Bassett's Children's Opera**

**SIR GAWAIN AND THE GREEN KNIGHT** by Richard Blackford **6, 7, 8, 9 August**

Producer: Stephen Lawless Conductor: Paul Herbert Designer: Lez Brotherston  
Lighting: Philip L. Edwards

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## APPENDIX 4.11 (b)

Press Advertisements for  
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<b>IL PIGMALIONE</b> by Donizetti	■ John Ogdon ■ ■ Gary Wilmot ■ ■ Victoria Wood ■
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**IL PIGMALIONE**  
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**DON QUIXOTE IN SIERRA MORENA**  
by Francesco Conti  
New English translation by Anthony Hose  
Producer: Michael Geliot Conductor: Anthony Hose

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APPENDIX 4.12

Reviews of 1986 Opera Productions



BUXTON

Gerald Lerner

THE DAILY TELEGRAPH, SATURDAY, JULY 26, 1986 9

## THE ARTS

### BUXTON FESTIVAL

# 'King Arthur'

IN ITS operatic ventures Buxton Festival has never shown timidity in the face of almost insuperable difficulties. Purcell's "Come if you dare" might almost have been designed as a challenge to the artistic director Malcolm Fraser to stage "King Arthur" in a year when the festival's theme is Arthurian legend. Not that Dryden's play, or semi-opera, has much to do with the Arthur of legend — no Lancelot, no Guinevere, no Round Table, only old Merlin dressed up to look like Wolfit as King Lear.

The trouble with "King Arthur" is that the aura of school play or village pageant surrounds it and unless one is prepared to take enormous liberties, which would be unethical, it is almost bound to emerge as a charade. The first two acts of this Buxton production, which opened in the Opera House on Thursday, were a severe test in keeping a straight face, especially with Alan Bates playing Arthur as if he were auditioning for a part with the late Sir Frank Benson's company. On this showing he would have got it.

As always at Buxton, the staging is colourful, fresh and well lit. But this strange concoction of masque and patriotic pantomime would surely no longer claim our attention were it not for Purcell's music, and

even that is uneven, some of it of genuinely operatic power and imagination but some of it distinctly humdrum. "Fairest isle", an aria of genius, and the delicious "Shepherd, shepherd, leave decoying" are one matter, "Your hay it is mow'd" quite another.

The most original music is in the Frost Scene. Its marvellously humorous aria for the Cold Genius, well sung by the baritone Steven Page, explains why Britten admired Purcell. Cupid's music in this act and elsewhere was brilliantly sung by Eileen Hulse, while the best of the acting came from Lucy Gutteridge as Emmeline. Her speech on regaining her sight was the evening's one really moving dramatic event.

As Grimbald, a kind of Caliban, the promising tenor Barry Banks was handicapped by a grotesque costume. A weak countertenor and a wobbly soprano scarcely encouraged confidence that we were hearing a resolute attempt to project a Purcellian sound, nor did the playing of the Manchester Camerata, under Anthony Hose. The abominable performance of the overture could only be improved upon, but the improvement was, I fear, marginal.

**Michael Kennedy**



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**BUXTON**
**Gerald Larner**


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**King Arthur**

THE theme of the Buxton Festival this year is King Arthur, which — since Buxton is obviously too decent to deprive Glastonbury of the privilege — does not mean a Rutland Boughton revival. In fact, it means nothing heroic in the grand romantic manner but rather Dryden's very rational King Arthur with music by Purcell and (from the middle of next week) Handel's *Ariodante*.

For a modestly funded festival, one of the attractions of King Arthur must be that it requires no great voices. Another, for a festival which is not above a little reshaping here and there, must be that the uncertainty about the precise function of some of Purcell's instrumental pieces might be taken as a licence to do what you like with any part of it.

So the producer, Malcolm Fraser, and the conductor, Anthony Hose, has it both ways, while respecting the invention of semi-opera that the principal protagonists do not sing and taking the opportunity to engage Alan Bates and Jack Klaff as the rival kings, Arthur and Oswald, they make Merlin into a singing part.

Indeed, Eric Roberts as Merlin is the first to appear, singing *Ye Blustering Brethren*, a solo lifted from the other end of the work — largely for the sake of a line which, conveniently misunderstood, becomes the cue for the transformation from Fay Conway's attractively symbolist gauze curtain to her curiously exotic view of this *Fairest Isle*.

This King Arthur would work tolerably well if it had been adequately cast and better prepared. It is true that no great voices are required, but it is possible to go too far in the other direction. Claire Daniels as Philidel and Steven Page as the Cold Genius are among those who offer an acceptable compromise. As for the actors, Bates looks affably lost, Klaff shouts a lot, and only Lucy Gutteridge as Emmeline makes any real effort at an individual kind of characterisation.

## King Arthur Buxton Festival

Buxton's Festival has always held staunchly to the thematic approach, and this year staunch is certainly the word. Their advanced planning has unwittingly landed them with Britain's most patriotic opera even as the Union Jacks are flying.

Purcell's *King Arthur* is the flagship of the Festival's theme, and Dryden's rambling phantasmagoria of Saxon and British combat and eventual unity through love is taking its place among jousting and sundry other idylls of the king.

Purcell's work is a semi-opera, a sort of Restoration *Camelot* with robust spoken dialogue and some pretty strong musical numbers. Malcolm Fraser's production does not, alas, convince that it should ever be more than semi-staged. I have heard concert performances in which the Frost scene, with its piercing harmonic icicles, has been many degrees cooler; I have heard harvest homes riper and lustier than this, for all its fruit and flowers.

The long stretches of dia-

logue are no problem: there is Alan Bates on hand and King Arthur himself to sandwich Dryden's lines with chunky slices of ham. And it is a delight to hear those lines, particularly in the mouth of Lucy Gutteridge's Emmeline, dancing in and out of Purcell's instrumental interludes, stylishly, if tentatively, played by the Manchester Camerata conducted by Anthony Hose.

Rather than select a clearly defined style in which to focus *Arthur's* many parts, the production team has been content to leave us with the sum; and it simply does not add up.

Fay Conway's design is not without good ideas: the levels of recession behind the front gauze, and the semi-tropical appearance of this Fairest Isle, pick up the work's own deliberate confusions and its many echoes of *The Tempest*. But these are only clumsily and inconsistently realized: timing and grouping are too often cluttered and formless, and Terry Gilbert's dance-school choreography turns a blind ear to Purcell's delicious salting of French dance forms with the inflection and rhythms of his own language.

**Hilary Finch**

## Buxton Festival: King Arthur

OVER the years, Buxton Festival has provided many interesting experiences. Dryden and Purcell's semi-opera, King Arthur, at the Opera House, is indubitably an experience, and a long one to fascinate musicologists and students of Restoration drama (or lack of it in its vulgar sense), although I suspect it will delight neither.

It is not fish nor fowl, neither opera nor play. Dryden was a brilliant wordsmith, but not a great dramatist. Purcell was a great composer, but a weaker dramatist. His music is far from incidental and King Arthur is remembered

### LAST NIGHT

today for that rather than Dryden's words.

His phrase "jarring band" could not apply to Manchester Camerata who, under conductor Anthony Hose, played all through (until the final form-photograph tableau at nearly 10.45 pm) with much precision and apparent authenticity.

During the one interval, someone inquired, seriously, which one was Alan Bates, because there are various speaking parts including Emmeline (well acted and delivered by Lucy Gutteridge). Well, he was

the man limping about the stage as the result of a fall during rehearsal, as the Worthy Briton himself. A game effort.

Vocally and orchestral, this Malcolm Fraser production (with laudably colourful designs by Fay Conway), had many strong points, including the Frost Scene, which brought a welcome touch of light relief, and some attractive singing by Eileen Hulse (Cupid) and Steven Page (Cold Genius). For me, however, the most vivacious women soloists were Claire Daniels (Philidel) and Dinah Harris (Nymph).

**John**

**Robert-Blunn**



# Purcell's Arthurian incidental music

NESTLING in a fold in the Peak District, Buxton boasts one of the most enchanting opera houses in the country. Rescued from bingo eight years ago and lovingly restored down to the last detail, Matcham's theatre of 1903 has a style and unity lacking in his cumbersome Coliseum in St Martin's Lane. It provides exactly the sort of accommodation small-scale opera needs and, in Britain at any rate, so rarely finds.

But Buxton not only has a jewel of a theatre; it has a policy. Instead of picking events like currants out of a cake, it takes a theme, around which it builds its annual programme. This year that theme is Arthurian legend. Did Buxton make that choice in order to perform Purcell's *King Arthur*, or, having made it, did it find this rarely staged 'dramatic opera' inescapable? Either way, it has certainly shown courage.

For, despite its title, 'King Arthur' is neither dramatic, nor is it an opera, in the traditional use of the word. The basic problem is that its main characters do not sing. The plot (and a pretty ramshackle affair that is) is carried by Dryden's verbiage, while the music for the most part confines itself to providing suitable embellishment.

That arrangement reflects all too clearly a theatrical tradition in which, in contrast to Italy, music

plays a subordinate role. It also throws light on the relationship between a promising young composer and an established man of letters. Had Purcell not died at the age of only 36, he might well have reversed the role of music in the English theatre and in so doing establish some equivalent of the *dramma per musica* that was fast developing on the Continent. Because he failed to do so, Britain became, and until this century remained, a musical backwater.

In Purcell's score one marvellous number follows another. The range of his invention embraces battle scenes, religious ritual, love music and pastoral numbers. But it is characteristic of the work that its celebrated Frost Scene should have only very marginal relevance to the drama. In an essay in the programme book Dr Curtis Price, an expert in these matters, claims that such 'masques and entertainments . . . help to shift the action of the speaking characters on to a genuinely operatic level.' That smacks of special pleading. In my view Purcell's contribution to 'King Arthur' amounts to little more than what another expert, Robert Etheridge Moore, describes as 'aggrandised incidental music.'

The subordinate role of music in

a play that is today no more than a lifeless artefact presents a producer with formidable hurdles which Malcolm Fraser in the main convincingly clears at Buxton. At any rate he succeeds in keeping the stage alive, while Fay Conway's elaborate scheme of scrims and drops engages the eye while providing for the frequent changes of scene. The main difficulty is that the chorus has to dance, which it does with the obtrusive enthusiasm that always marks the amateur on the stage. (I hasten to add that they are not, of course, amateur singers.)

Anthony Hose draws stylish playing from the Manchester Camerata, who, however, only began to use their old trumpets and baroque bows convincingly in the second half of the evening; up to that point the instrumental performance had been wanting in polish. Among a group of 12 singers, who serve as chorus as well as soloists, two were outstanding. Eileen Hulse's soprano rang out with crystalline clarity; Steven Page revealed evident musicality as well as a fine bass-baritone voice of individual quality.

Among the spoken roles, Lucy Gutteridge, who brought meaning even to the most implausible

## MUSIC

Purcell's *King Arthur*  
at Buxton and a  
new Henze symphony

### PETER HEYWORTH

events, stood out as the heroine. As a suitably heroic king of the Saxons, Jack Klaff, made every word tell. That is more than I can say for Alan Bates. Suffering from a damaged knee, he wandered disconsolately around the stage as though bemused at finding himself in such strange company.

All told, it was a good shot at the sort of problem work that a festival worth its salt should sometimes tackle. I was grateful for an opportunity to see again on the stage an historic monument that in more favourable conditions might have laid the foundation of a British National Opera. But I have to confess that I would not weep were I never to see it again.

## BUXTON FESTIVAL King Arthur

THE ARTHURIAN theme of this year's Buxton Festival offers the chance to see the Purcell-Dryden "dramatic opera in five acts" known as King Arthur.

The work is not operatic in the conventional sense. The main plot, spoken only, concerns the struggle between Arthur (Alan Bates) and the Saxon Oswald (Jack Klaff) for supremacy in Britain and for the hand of Emmeline (Lucy Gutteridge). The "opera" element, which is considerable, enlivens the principals' encounters with spirits, Saxon priests, sirens and peasants.

The format requires elaborate scenic effects and much dancing, being an elaboration of the Caroline masque and influenced by French stage practice. This makes for problems when working with limited resources, not all of them solved in the present production. Although the setting by Fay Conway allows for many changes of locale, Lenny Tucker's atmospheric lighting cannot banish the obtrusive presence of an ugly front gauze. The singers double as dancers, which results in rather limited, repetitive movement. Vocally, however, they are more at ease, Eileen Hulse is an appealing, pure-toned Cupid and Philip Mills a darkly evil Osmond, magician to Oswald. Of the three actors, only Gutteridge's gutsy Emmeline carries any conviction.

Anthony Hose conducts rather relentlessly, except in some of the slower numbers, which tend to wind down dispiritingly, notably Fairest Isle. What seems clear is that King Arthur could be staged effectively, but not in a minimalist fashion. I hope a director will take up the challenge.

David Blewitt

The Stage 14 August 1986

Friday, August 1, 1986

## Buxton Festival Opera

WITH IAN JUDGE'S inspired production of Handel's *Ariodante*, the Buxton Festival has come up with another winner, banished the gloom caused by the weather and other uncontrollable factors, and confirmed its enviable reputation of opera of distinction.

Having endured far too many dreary tercentenary productions of Handel operas, as well as the long and tedious King Arthur, the other festival 'opera' by Dryden and Purcell, I was fearing the worst at the Opera House last night. Instead, it was probably one of the best things the festival has ever done.

From the moment they bring in the bubble bath and Ginevra is wittily and modestly disrobed, it is clear that Judge is not one of the static anti-

Handel school and that the designer, Gerard Howland has an eye for pastel colour and elegance — although not always for practicalities.

The importance put on visual effects, occasionally provokes giggles in the wrong places, as when Polinesso emerges for the bed scene wearing only boxer shorts. Thank goodness James Bowman had taken his socks off. The realised fight also raised titters.

### Resonant

The singing was good, with the mezzo soprano Eirian James quite outstanding in the title role. The glorious way she delivered the big aria in the last act was thrilling. She acts well as a man, which is rare in a breeches part.

### LAST NIGHT

Rosa Mannion and Meryl Drower sang attractively as Ginevra and Dalinda. They, too, acted well. Roderick Earle was a dependable, resonant King of Scotland and there was commendable support from Christopher Gillet and Paul Nilon, as Lurcanio and Odoardo. James Bowman, although clipping a few notes sang with his customary fluency.

The playing of the Manchester Camerata conducted by Anthony Hose, was much better than their Purcell. Inspiration was infectious last night.

**John Robert-Blunn**

Manchester Evening News



## BUXTON FESTIVAL

## Handel's 'Ariodante'

AFTER ITS semi-failure with the semi-opera "King Arthur" (they tell me it has improved), Buxton Festival returned to form at the Opera House on Thursday with a captivating production of Handel's "Ariodante" in which the high level of the singing was a constant delight and the playing of the Manchester Camerata under Anthony Hose was stylish and generally avoided the jog-trot rhythmic stolidity which can give arthritis to baroque opera.

Not all avid Handelians will have been satisfied. No doubt as an economy and to shorten an evening already unduly prolonged by the extended intervals, the ballets were eliminated, although the Act I pastorales were played as an entr'acte, and some of the arias were shorn of their *da capo*. Also, notwithstanding Handel's composition of so much open-air music, the action was wholly indoors. But operas are staged, on the whole, for the enjoyment and enlightenment of the public rather than for the satisfaction of musicologists and in that respect there was no questioning the evening's success.

Ian Judge's production, dressed by Gerard Howland in the period of the opera's composition (1735), is both ingenious and irreverent, sending up in a pleasantly low-key way the conventions of 18th century opera while never working strongly against the feel of the music. The tournament lists become a species of judo and the villain's seduction of the heroine's lady-in-waiting takes place in a large round bed, penthouse variety. Heroines stepping into foam-baths à la

Poppea are becoming an operatic clichè and in this case it distracted attention from Ginevra's first aria. The characters swoon, sing while prone and are generally as physically acrobatic as Handel's roulades.

The opera was sung in Mr Hose's new translation and the singers' words could be heard, notably James Bowman's as the countertenor villain Polinesso, a performance of superb vocal artistry in which he neatly blended the sardonic and the butch. Rosa Mannion's Ginevra was a highly promising portrayal, betraying inexperience only in the stiff and shrill delivery of some of the ornamentation. In the less demanding soprano rôle of Dalinda, Meryl Drower was accurate and secure, Roderick Earls's King was nobly sympathetic and I liked the lyric tenor Christopher Gillett's elegant Lurcanio.

However, the outstanding performance was that of Eirian James as Ariodante. She proved herself to be that rare phenomenon a natural Handelian singer. Looking like a cousin of Octavian, she sang this demanding travesti rôle with increasing confidence and artistry, ranging from the tender pathos of "Scherza infida" to the radiant joy of "Dopo notte". A tendency to sing below the note occasionally suggested that her voice is not yet ideally heavy for the lower compass of the rôle but even this was less noticeable in Act III. There are three more performances, and while Miss James is one good reason you should attend, she is not the only one.

**Michael Kennedy**



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**BUXTON**
**Gerald Larner**


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**Ariodante**

WHEN the producer writes about the opera in the programme and makes two fundamental mistakes about the plot in three sentences of synopsis, you cannot help wondering how he is going to cope with directing it.

Ian Judge must know more about Handel's *Ariodante* by now. So must the Buxton Festival audience — but not that much more, since what they heard was only a proportion of Handel's score and what they saw was nothing like he would have imagined.

However, it is surely worth pointing out to anyone who might be persuaded to attend one of the three remaining performances that they will see not a hint of the great outdoors, the royal gardens and the Scottish glen, which inspired so much of the music in the one opera Handel set in Britain.

Nature and chivalry have been replaced by luxury and voluptuousness set in a baroque penthouse. Gerard Howland's set design is an ornate, domed ceiling which, since you wouldn't be able to

see it otherwise, is tilted back at an angle of 90 degrees or so. In front of that, a thick white rug, a vast circular bed with white silk sheets, and much bare flesh create an atmosphere so potent that not even James Bowman's underpants can destroy it.

As Polinesso, the villain of the piece, Bowman has the most interesting part and, when dressed in his shiny black trousers at least, he makes a fairly sinister character of it. His music (originally written for a female alto) is not designed to show off his kind of voice at its best. He managed it perfectly well, but is comprehensibly out-sung by his rival in love and politics, Eirian James as *Ariodante*, who has some wonderful arias and who applies great vocal integrity to them.

As so often in Handel opera, the weakness is in the bass—in this case a tonally disorientated Roderick Earle as the King of Scotland—but all the other parts are at least adequately done, with a particularly attractive Dalinda from Meryl Drower, a hard-pressed Ginevra from Rosa Mannion, and a bitter Lurcanio from Christopher Gillett.

As for the conducting, it is difficult to understand how Anthony Hose could bear to have the finale cut from

every act. The reason — the absence of chorus and ballet — is obvious enough, but in that case why choose an opera like *Ariodante*? However, after racing meaninglessly through the first act, he finds more to move him in the second — above all in *Ariodante's* sad aria with baleful bassoon — does his best to flatter Ian Judge's illusion of a mad scene in the third, and supplies a radiant ending.

## Ariodante Buxton Festival

Ian Judge's new production of *Ariodante* has many inventive, not to say bizarre, touches. The purists probably winced incessantly, as one glorious aria after another became background music for some vicarious thrill or laugh-inducing antic. But Judge would be justified in arguing that he entertained a festival audience far more than they were expecting from a Handel opera.

First we had Ginevra slipping out of her clothes and into the bath (demurely pulling the bubbles over her essentials). That sets the tone — or lowered it, depending on your viewpoint. Later, the villainous Polinesso stripped down to his boxer shorts for a fairly explicit romp with Dalinda. Fair enough, I suppose; Ariodante has to believe it was more than a cup of cocoa if his suicide attempt is to seem credible. There was even a neatly-worked suggestion of a parallel with *Othello*: Polinesso taunting Ariodante by dangling Ginevra's handkerchief in front of him.

A more surrealist idea was to have two horn players on stage in their evening dress (the costumes were otherwise loosely 18th century), flanking the King of Scotland. And as the opera progressed the staging became still more extro-

vert. Polinesso was killed not by the usual sword lunge but by a karate chop to the neck instead.

Was all this frantic business hiding something? It did seem odd that, with 40 or more serviceable Handel operas to choose from, Buxton should put on one of the very few that requires both a chorus and a ballet — and then not engage either.

The omitted ballets were the most serious aspects of a considerable snipping operation. In general, though, the musical side was happily nurtured by Anthony Hose, with sturdy support from the Manchester Camerata.

Apart from James Bowman's suitably pasty-faced, sinister Polinesso — whose big counter-tenor was in good form — and Roderick Earle's imposing King, the cast was a little underpowered. Eirian James, in the title role, sang with an eloquent, well-controlled tone and (in the despairing Act 2 arias) considerable sensitivity, but an over-applied legato led to poor enunciation.

Meryl Drower made a spirited, rather floozy-like Dalinda, and Rosa Mannion, if unpredictable in the upper reaches, conveyed the distraught Ginevra's plight effectively, though her minicadenza in the "mad" aria was surely more Donizetti than Handel.

**Richard Morrison**

Times 2 August 1986

# Bubbling 'disaster' that goes down the plughole

## BUXTON FESTIVAL Ariodante

IAN JUDGE, the producer, stamps his hallmark on the staging of Ariodante when, in the opening moments, the heroine, Ginevra, scuttles skittishly on stage, disrobes and steps into a bubble bath. Doubled up beneath concealing foam, Rosa Mannion gamely delivers her first aria. Meanwhile, Handel's masterpiece goes down the plughole. Alas, the audience loved it.

Thereafter, the production worsened

steadily. For example, Polinesso (James Bowman) the villain, doesn't merely trick Ariodante (Eirian James) into assuming Ginevra's infidelity by conning Dalinda (Meryl Drower) into wearing her friend's clothes. Judge has the couple *in flagrante* on a large circular bed – that, too, raised an initial laugh. Later, the hapless Ginevra, denounced a harlot by her father (Roderick Earle), is laid – in shock, I hasten to add – on the same. The miasma of "an enseamed bed" disastrously overwhelms Act II.

Judge seems to think Ariodante is about sex. Or perhaps he just thinks it silly or preposterous. It is neither. The opera is about honour, integrity, decep-

tion and betrayal. The protagonists are noblemen and ladies, not refugees from an operetta fretting over sexual infidelity. Handel is inspired by the higher passions, not the lower regions.

The performers act and sing committedly. It's not their fault if vocally and histrionically their efforts are rendered lightweight.

Anthony Hose conducts with efficiency but without much passion. This dispiriting evening exemplifies the disastrous outcome of not staging Handel operas seriously.

David Blewitt

The Stage 28 August 1986



## Buxton Festival/Rodney Milnes

The Buxton Festival, on the cusp of its tenth year, is approaching a crossroads as yet unfurnished with signposts. Over the years it has built up enormous reserves of good will, and indeed respect for its sober, hard-pressed artistic direction. Its achievements are recognised, grudgingly here but with proper enthusiasm in the European musical press. It is a perfect festival town: if the weather is kind, which it was this weekend, there are few nicer places in Europe to be. It presents an inviting three-week programme of drama, music, opera and fringe, and this in a comparatively deprived area. Yet it still fails to attract a direct grant from the Arts Council.

Three pages of the programme are devoted to acknowledging commercial sponsors and private covenants: the festival survives. But the capriciousness of sponsors was famously demonstrated last year when a sudden withdrawal meant that the opera programme had to be scrapped and re-planned at eight weeks' notice. This year was slightly different. Fund-raising obviously has to continue up to the last moment: they had their programme, but couldn't tell until late on how efficiently they would be able to execute it. In the event they just about scraped through, but a proper guarantee of public funds would have made all the difference, the difference between well-meaning effort and solid achievement. One is starting to wonder how long Buxton can survive on good will alone.

Both of this year's operas suffered from late-stage penny-pinching. *Ariodante* is one of the few Handel operas demanding both a chorus and a ballet; in the event, neither could be afforded. The compromise of playing the dance music in the intervals for the audience to chatter through was not a happy one. The Purcell/Dryden *King Arthur*, a piece requiring the services of a theatre, a dance and an opera company that only a well-beeled festival could possibly mount, was also hamstrung: there were only three actors, no dancers (a well-meaning "movement group" was frankly no substitute) and a dangerously over-stretched group of soloists doubling as chorus. The essen-



James Bowman and Meryl Drower in "Ariodante"

tial spectacle was inevitably starved.

With an eye—one must presume—on overtime, the Dryden play was savagely cut, so that the work emerged as an ill-organised opera with too much dialogue rather than as a play with musical interludes fulfilling a well defined function. All this meant that Alan Bates, a Derbyshire man making his first visit to the festival, had far too little to do in the title part other than stand looking vaguely cross while the rest of the cast milled around him. When he did get the opportunity to wrap himself round Dryden's slyly witty text, he showed that his eyebrows are at least as eloquent as Dirk Bogarde's, if not Denis Healey's. Very slightly more is needed.

Indeed, it was one of the singers, Philip Mills, who did best by Dryden, singing the villainous Osmond's lines out with fearful abandon. Lucy Gutteridge mixed pathos and comedy adroitly as poor blind Emmeline, and among the singers Eileen Hulse (Cupid), Dinah Harris (Nymph, and executrix of "Fairest Isle") and Steven Page (Cold Genius) stood out. Barry Banks (Grimbald), for economy's sake singing one or two numbers he shouldn't have, deserves some sort of medal for hard work.

The action, seen darkly through a thickly painted gauze, was capably enough organised by Malcolm Fraser within the limits of the budget; I especially enjoyed the first glimpse of our accepted isle as a sea-girt grove populated by tiny satyrs (children come comparatively cheap). Fay Conway's brightly coloured costumes brought distinct pleasure at a time when so much opera is seen in black and white. Anthony Hogg was the sound conductor.

Black and white struck back with a vengeance (costumes some way after Beardsley) in Ian Judge's production of the Handel, over which it would be kindest to draw a gauze even thicker than the one that shrouded *King Arthur*. Suffice it to say that a production of *Ariodante* in which the hero has to sing "Echerza infida", that exquisite lament with bassoon obbligato, while Polinesso and Dalinda execute slow-motion "simulated intercourse" on a circular bed centre-stage has gone very, very seriously wrong indeed. *Ariodante* and *Ginevra* were established merely as operetta characters in the first act (she in a bubble bath at curtain-rise); one couldn't give a damn what happened to either of them.

From amid the wreckage one or two singers emerged

with dignity intact: James Bowman (hugely authoritative as Polinesso), Meryl Drower (irrepressibly stylish as Dalinda), and Christopher Gillett (Lurcamo); the duet for the latter pair was one of too few moments to remind one just how sensitive and perceptive Mr Judge can be on the right night. Rosa Mannion (*Ginevra*) continued to show enormous promise, and Lillian James, considering what she had to do (carrying on like a goal-scoring footballer after "Dope Note" was not, perhaps, a good idea), had a most creditable stab at the title-role. Given the antics on stage, it was understandable that Mr Hogg failed to find the heroic strength of the score with consistency. *Da capo* fell like corn before the harvester.

In brief, one of the grossest indignities suffered by Handel in recent years—and boy oh boy, has there been competition.

Among the drama offerings was Cheek by Jowl's exhilarating staging of *Twelfth Night* on which our drama critics will doubtless report when it reaches London early next year. In the circumstances, this gave rise to further dark thoughts about the widening gap in standards between theatre and opera direction. A festival of Buxton's catholicity can only serve to reinforce them.







## APPENDIX 4.13

## ADVANCE NOTICE LEAFLET 1986

1986

# BUXTON FESTIVAL

19 JULY-10 AUGUST

# Opera

Concerts  
Drama Films  
Exhibitions Talks  
Children's events  
Jazz & Fringe

Buxton, a Georgian spa town set high in the beautiful Derbyshire Peak District, possesses one of the finest opera houses in the world, which provides the centre-piece for the only arts festival in the country with its own opera company. Each Festival explores a fresh theme illuminating the influence of a writer on a variety of art forms, and 1986 will see the revival of two exciting operas, as well as a children's work and a host of other events to suit all tastes and pockets.



The charming spa town of Buxton, developed over the years under the patronage of the Dukes of Devonshire, is ideal both as a Festival venue and as a centre for enjoying a host of other attractions.

## IN BUXTON

- the beautiful Pavilion Gardens
- the award-winning Micrarium - the world of microscopic organisms on the "big screen"
- Peak Rail, a regularly-operating, narrow gauge steam railway
- a fascinating Museum and Art Gallery
- the delightful annual Wells-Dressing ceremony

## IN THE AREA

- the magnificent houses of Chatsworth, Haddon Hall and Lyme Park
- the historic towns of Bakewell, Matlock and Ashbourne
- the Peak National Park, with excellent opportunities for walking, climbing, golfing, riding and caving

For further information about the Festival contact:  
1, Crescent View, Hall Bank, Buxton,  
Derbyshire, SK17 6EN. (0298) 70395

For further information about the area contact:  
Tourist Information Centre, The Crescent, Buxton,  
Derbyshire SK17 6DQ. (0298) 5106

The Royal Bank of Scotland plc (formerly Williams & Glyn's Bank) continues to give very generous financial help to the Buxton Festival, and the Festival also gratefully acknowledges the support of the following organisations:

Bazzett Foods plc, Canada Dry, Hawlings Limited, the Granada Foundation and the Granada Group, Henry Cooke, Lumaden Limited, High Peak Borough Council, J. L. Marks and Spencer plc, Martin & Rose Limited, the Musicians' Union, National Westminster Bank plc, the North West Arts Association and J. W. Thomson Limited.



## APPENDIX 4.14

## OPERA STOPOVER LEAFLET 1986

## FESTIVAL SUPERSAVERS

BUCKINGHAM HOTEL	Burlington Road (0298) 70481 AA ** - a comfortable, family hotel overlooking the Pavilion Gardens, and close to the Opera House
HILL HOUSE	London Road (0298) 4468 - recently established guest house with charm and character - AA and RAC listed
LEE WOOD HOTEL	Manchester Road (0298) 70421 AA *** RAC - a peaceful and substantial family hotel on the Park overlooking the cricket ground
NATHANIEL'S	35, High Street (0298) 78388 "Good Food Guide" 1986 - fine lavre fantastically fresh
OLD HALL HOTEL	The Square (0298) 2841 RAC listed - delightful, historic hotel, opposite the Opera House
PALACE HOTEL	Palace Road (0298) 2001 AA RAC *** - imposing Victorian hotel with spacious public rooms and leisure complex

## CONDITIONS

These offers close on Monday, 7th July, 1986

All bookings are subject to availability

All bookings made under these offers are non-refundable

Pre-payment in full is required within one week of reservation on all multiple packages

Please state whether you require early or late dinner at time of booking

All hotel rates quoted are per person per night. In some cases, a supplement for single rooms may be charged. All dinner prices are inclusive of V.A.T. and service, but exclusive of wine

All information is correct at time of going to press





APPENDIX 1.15

SIGNIFICANCE OF FESTIVAL IN BUXTON TOURISM

The estimates here are only approximations and should be interpreted with considerable caution. The estimates are based on:

**BUXTON FESTIVAL**

19th July - 10th August

One of the largest and most successful festivals in the country, Buxton Festival offers more than 80 performances of a wide variety of events in these three summer weeks, including opera, concerts, recitals, drama, jazz, talks, literary events, film, revue and lots more.

The Georgian spa town of Buxton, set high in Derbyshire's glorious Peak District, is the ideal centre for this wealth of festival activity, and for enjoying the unspoilt scenery and many other attractions of the area. A range of packages for tickets, hotels and restaurants is available to help make booking easy, and save you money - it's so simple to join in the summer fun.

**THREE FESTIVALS IN ONE**

As well as the Buxton Festival there are two other festivals to enjoy

- 19th July - 10th August **Festival Fringe** Professional, student and amateur shows ranging from the serious to the light-hearted and the unexpected
- 1st May - **National Garden Festival** The magnificent successor to the Liverpool Festival - only 21 miles from Buxton.
- 26th October **Festival, Stoke-on-Trent**

**SUMMER BREAKS**

Stay a while and enjoy the many other attractions of the Peak District, and take advantage of the special rates offered by these hotels throughout the year.

- \* Well Dressings & Carnivals \* County Cricket (9 - 12 August) \* Buxton Museum & Art Gallery \* The Micrarium \* Poole's Cavern \* Peak Rail Steam Centre \* Blue John Caverns at Castleton \* Country Houses such as Chatsworth, Haddon Hall and Lyme Park \* Golf, Riding, Walking, Caving and Cycling \* Alton Towers

**BOOKING FORM**

Name ..... Tel No. ....

Address .....

Cheques made payable to hotel/restaurant of your choice

Access/B Card No. ....

Accommodation ..... (No. of persons)

Twin/Single Rooms .....

Dates Required .....

Opera seats required

Dress Circle .....

Upper Circle .....

Stalls .....

Festival Suppers ..... (No. of guests)

Pre - or post - performance .....

Please return to hotel or restaurant of your choice

**FESTIVAL OPERA PACKAGES**

**BARGAIN BREAKS**

The prices quoted include a good seat at the opera, dinner before or after the performance, overnight accommodation and full English breakfast. Available 24, 26, 30, 31 July, 1, 2, 6, 7, 8, 9 August

	STALLS	DRESS CIRCLE	UPPER CIRCLE
Buckingham Hotel	£40.00	£45.00	£39.00
Hill House Guest House*	£33.50	£38.50	£32.50
Lee Wood Hotel	£44.50	£49.50	£43.50
Old Hall Hotel	£42.00	£47.00	£41.00
Palace Hotel	£44.50	£49.50	£43.50

\* pre-performance dinners only

**DEALS ON MEALS**

The prices quoted include a good seat at the opera and dinner before, or after the performance. Available 24, 26, 30, 31 July, 1, 2, 6, 7, 8, 9 August

	STALLS	DRESS CIRCLE	UPPER CIRCLE
Nathaniel's Restaurant	£25.00	£30.00	£24.00
Buckingham Hotel	£25.00	£30.00	£24.00
Lee Wood Hotel	£25.50	£30.50	£24.50
Old Hall Hotel	£25.00	£30.00	£24.00
Palace Hotel	£25.50	£30.50	£24.50

**FESTIVAL PACKAGES**

Accommodation and dinner can, of course, be booked quite separately at any time over the Festival period and, here again, attractive rates and special menus are being offered

	DINNER	BED & BREAKFAST
Nathaniel's Restaurant	£10.00	-
Buckingham Hotel	£10.00	£18.00
Hill House Guest House	-	£20.50 (incl dinner)
Lee Wood Hotel	£10.50	£20.00
Old Hall Hotel	£10.00	£17.00
Palace Hotel	£10.50	£20.00

All bookings should be made direct with the hotel or restaurant of your choice - see over for details.

**BENEFIT FROM THESE OFFERS AND STAY FOR CONSECUTIVE NIGHTS - TAKE IN KING ARTHUR AND ARIODANTE TOGETHER.**



APPENDIX 4.15SIGNIFICANCE OF FESTIVAL IN BUXTON TOURISM

The estimates here are only approximations and should be interpreted with considerable caution. The estimates are based on a number of assumptions including: available bed space occupancy figures for Derbyshire apply to Buxton and these same figures which relate to hotels also apply to other forms of accommodation in Buxton.

An investigation requiring considerable resources would be necessary if an accurate representation of the Festival's significance was desired.

1. a) Sample of Festival audiences staying overnight in hotels, guest and boarding houses in Buxton : 410 respondents (i.e. 26.2% of sample) ∴ likely to have been 3221 persons in total, if 26.2% is applied to whole Festival audience.

These 3221 persons stayed an average of 3 nights  
= 9633 bed space nights.

Similarly: opera audiences : 351 respondents ∴ likely to have been 2757 persons in total.

These 2757 persons stayed an average of 2.73 nights  
= 7527 bed space nights.

b) Bed space capacity during July and August 1986: approximately 1600 bed spaces available in Buxton on each of 31 nights in each of July and August  
= 49600 bed space nights available per month.

- c) Bed space capacity let :  
 bed space occupancy in July : 47% ∴ 23312  
 bed space occupancy in August : 49% ∴ 24304  
 = 47616 bed space nights let during July and August.
- d) Festival-goers' demand for accommodation as % of  
 capacity let during July and August =  $\frac{9700}{48000}$  = 20% approx.  
 Opera-goers' demand for accommodation as % of  
 capacity let during July and August =  $\frac{7500}{48000}$  = 16% approx.

- Notes: i) Festival ran from 19 July to 10 August 1986.  
 ii) Bed space occupancy figures relate to the whole of Derbyshire and to hotels, 'i.e. "an establishment having 5 or more bedrooms, not calling itself a guest-house or boarding house, and not being listed as providing bed and breakfast accommodation only".  
 iii) Capacity figures relate to hotels.  
 iv) No adjustment has been made to number of attendances to estimate number of people (see Chapter Five); attendances are assumed to represent an equal number of individuals.

2. In the Buxton Tourist Survey (Appendix 3.6) 21.7% of all respondents indicated that they were staying in Buxton and attending the Festival at the time.

(Source of occupancy figures: English Tourist Board, "English Hotel Occupancy Survey", monthly.

Source of bedspace capacity: see Chapter Three).

APPENDIX 4.16

BUXTON FESTIVAL LOGO; 1987 AND AFTER



APPENDICES RELATING TO CHAPTER FIVE



APPENDIX 5.1LOCATION OF PERFORMANCES DURING 1986 BUXTON FESTIVAL

(Figures in parenthesis are number of performances)

Opera House1. Operas

King Arthur (6)

Ariodante (4)

2. Children's Opera

Sir Gawain ..... (5)

3. Concerts and Recitals

Ned Sherrin et al (1)

Rita Hunter (1)

London Barbican Consort (1)

Moscow Virtuosi (1)

4. Jazz

Marion Montgomery (1)

Humphrey Lyttelton (1)\*

5. Readings (dramatised)

Morte d'Arthur (1)

Idylls of the King (1)

6. Late Night Revue

Instant Sunshine (1)

Paxton Suite1. Drama

Hamlet (4) \*\*

The Changeling (4)

2. Children's "Opera"

The Ring for Children (5)

3. Late Night Revue

Cambridge Footlights (3)

Newsrevue (1)

John Amis (1)

Fritz Spiegl (1)

\* Replacing Stephane Grappelli

\*\* Cancelled

Octagon

1. Drama  
Twelfth Night (4)
2. Jazz  
Festival (1)
3. Literary Lunch (1)
4. Fairs  
Antiques (2 days)  
Book (2 days)  
Toys and Collector (1 day)  
Craft (3 days)

Palace Hotel

1. Concerts and Recitals  
RNCM Wind Octet (1)  
Purcell Recital (2)  
Lindsay String Quartet (1)
2. Talks (7)

St John's Church

1. Concerts and Recitals  
Lindsay String Quartet (1)  
Organ Recitals (2)  
Choral Communion (1)

Old Hall Hotel

1. Readings  
Le Morte d'Arthur  
King Arthur and his Knights .....

Others

Spa Cinema - films \*

Temple Fields - jousting and fair

Peak Rail Centre - jazz on the line

Museum and Art Gallery - exhibitions

\* Cancelled

APPENDIX 5.2PERFORMANCES AT WHICH AUDIENCE SURVEY FORMS WERE DISTRI-  
BUTED

1. Ned Sherrin et al	Sat 19 July	8.00 pm
2. Marian Montgomery	Sun 20 July	8.00 pm
3. King Arthur (Purcell)	Thurs 24 July	7.45 pm
4. Rita Hunter	Fri 25 July	8.00 pm
5. King Arthur (Purcell)	Sat 26 July	7.45 pm
6. London Barbican Consort	Sun 27 July	8.00 pm
7. King Arthur (Purcell)	Wed 30 July	7.45 pm
8. Ariodante (Handel)	Thurs 31 July	7.45 pm
9. King Arthur (Purcell)	Fri 1 Aug	7.45 pm
10. Ariodante (Handel)	Sat 2 Aug	7.45 pm
11. Humphrey Lyttelton	Sun 3 Aug	8.00 pm
12. Sir Gawain and the Green Knight	Wed 6 Aug	2.30 pm
13. King Arthur (Purcell)	Wed 6 Aug	7.45 pm
14. Sir Gawain and the Green Knight	Thurs 7 Aug	2.30 pm
15. Ariodante (Handel)	Thurs 7 Aug	7.45 pm
16. Sir Gawain and the Green Knight	Fri 8 Aug	2.30 pm
17. King Arthur (Purcell)	Fri 8 Aug	7.45 pm
18. Sir Gawain and the Green Knight	Sat 9 Aug	2.30 pm
19. Ariodante (Handel)	Sat 9 Aug	7.45 pm
20. Moscow Virtuosi	Sun 10 Aug	8.00 pm

APPENDIX 5.3DISTRIBUTION, COVERAGE AND RESPONSE RATES FOR THE AUDIENCE SURVEY, BUXTON FESTIVAL, 1986, BY INDIVIDUAL EVENT

	(a)	(b)	(c)	(d)	(e)	(f)
	<u>Tickets sold</u>	<u>Forms issued</u>	<u>Forms collected and processed</u>	<u>Distribution rate</u>	<u>Coverage rate</u>	<u>Response rate</u>
1.	492	234	49	47.6	9.9	20.9
2.	403	213	33	52.8	8.2	15.5
3.	619	296	61	47.8	9.8	20.6
4.	504	222	33	44.0	6.5	14.9
5.	907	386	56	42.5	6.2	14.5
6.	405	223	55	55.1	13.5	24.6
7.	667	327	68	49.0	10.2	20.8
8	778	349	105	44.8	13.5	30.1
9.	798	392	109	49.1	13.6	27.8
10.	884	487	220	55.1	24.9	45.2
11.	870	383	61	44.0	7.0	15.9
12.	360	113	26	31.4	7.2	23.0
13.	758	375	115	49.4	15.2	30.1
14.	325	122	30	37.5	9.2	24.6
15.	789	377	134	47.7	17.0	35.5
16.	259	108	25	41.7	9.6	23.1
17.	797	376	144	47.2	18.1	38.3
18.	361	137	35	37.9	9.7	25.5
19.	747	391	119	52.3	15.9	30.4
20.	573	305	85	53.2	14.6	27.5
	<u>12296</u>	<u>5816</u>	<u>1563</u>	<u>47.3</u>	<u>12.7</u>	<u>26.8</u>

Notes: See explanatory notes to Table 5.1



APPENDIX 5.4ESTIMATE OF 'PEOPLE' AT OPERA PERFORMANCES AND OF 'TRUE'COVERAGE RATE OF SURVEY AT OPERA PERFORMANCES (1)

Number of respondents indicating performances attended as under: [1131 forms relate specifically to opera performances (see Table 5.1) but 1295 forms indicated attendance at opera].

<u>King Arthur</u>	<u>Ariodante</u>	<u>Number of Respondents</u>	<u>Equivalent to ticket sales of:</u>
0	1	261	261
1	0	344	344
1	1	674	1348
1	2	7	21
1	3	1	4
2	1	2	6
2	2	6	24
		<u>1295</u>	<u>2008</u>

Ticket sales of 2008 represent 1295 people, i.e. a factor of 0.65 applied to ticket sales will give estimate of people.

Opera ticket sales : 7744.

This represents, therefore: 5034 people.

Survey forms relating to opera performances: 1131

∴ coverage rate for opera:  $\frac{1131}{5034} = 22.5\%$ .

APPENDIX 5.5ESTIMATE OF PERSONS REPRESENTED BY SURVEY RESPONDENTS AND  
OF 'TRUE' COVERAGE RATE OF SURVEY AT OPERA PERFORMANCES (2)

Tourists in Buxton : average 'group' size at opera performances: 1.8 (from survey 2).

Each survey respondent represents 1.8 persons.

- a) If this average group size was the same for all segments of the audience then the 1131 survey forms (survey 1) would "represent" 2036 people. ("Represent" only in so far as it is assumed that all members of the group have same home area, same reason for visit, etc). If 5034 people have attended the operas (see earlier calculation) then the 1131 forms by representing 2036 people, have represented 40.4% of the opera audience.
- b) If this average group size applies only to tourists staying in Buxton and all other segments of the audience are (at one extreme) in groups of 1 only, then the 1131 survey forms (survey 1) would represent  $(399 \times 0.8) + 1131 = 319 + 1131 = 1450$  people. This is a representation of 28.8% of the opera audience.

APPENDIX 5.6OPERA TICKET SALES BY PRICE AND PRICES OF TICKETSPURCHASED BY OPERA SURVEY RESPONDENTS

<u>Price (£)</u>	<u>% of total opera ticket sales at each price</u>	<u>% of opera ticket sales at each price to survey respondents</u>
4.50	0.6	1.7
5.00	0.1	-
5.50	16.0	11.2
6.25	0.4	0.4
6.50	2.9	4.1
7.25	1.2	0.2
7.75	0.4	0.4
8.25	0.8	0.1
8.50	6.2	5.6
10.50	10.9	14.1
12.50	10.9	12.4
13.50	1.7	2.6
14.50	16.5	16.2
15.50	5.8	4.9
16.50	13.8	14.9
20.00	11.7	10.2

Note: Prices include special offers on 'published' prices.

APPENDIX 5.7RESPONDENTS IDENTIFIED AS COMPLETING MORE THAN ONE SURVEYFORM

		<u>Total forms completed</u>
<u>Multiple forms in whole sample</u>		
<u>Number of respondents completing:</u>		
2 survey forms	45	90
3 survey forms	3	9
4 survey forms	<u>2</u>	<u>8</u>
	50	107
 <u>Multiple forms in opera sample only</u>		
<u>Number of respondents completing:</u>		
2 survey forms	32	64
3 survey forms	-	-
4 survey forms	<u>-</u>	<u>-</u>
	32	64



APPENDIX 5.8SURVEY FORMS COLLECTED BUT NOT PROCESSED

'Multiples'		57
Internally inconsistent	18	
Illegible	3	
Incomplete	4	
Late receipt	5	
Combined reasons	2	32
		<hr/>
		89

APPENDIX 5.9

SURVEY 2 (POSTAL) : RESPONSE RATES

	<u>Survey 1 respondents in sub-set</u>	<u>Forms sent</u>	<u>Usable forms returned</u>	<u>Response rate</u>
Opera tourists in Buxton				
A8 & All	399	375	296	78.9%
Non-opera tourists in Buxton				
B8 & B11	87	77	29	37.7%
	<u>486</u>	<u>452</u>	<u>325</u>	<u>71.9%</u>

Coverage (i.e. usable forms returned as % of total population of 486) = 66.9%.

APPENDIX 5.10DATA FOR OPERA AUDIENCES (A1)

<u>% of 1131 unless otherwise specified</u>	<u>%</u>
1. Reason for current visit to Buxton	
No response	0.9
Resident	4.3
Festival the only reason	71.6
Festival the main reason but other reasons too	17.8
Other reasons more important than Festival	3.2
Festival not a reason at all	2.2
2. Area of greatest interest in Festival	
No response	-
Talks	1.8
Drama	7.4
Jazz	2.1
Exhibitions	2.1
Concerts/recitals	10.9
Opera	93.5
Children's opera	3.7
Late night revue	1.9
Readings	1.5
Not applicable	0.9
(% of 1121)	
3. Festival events which will have been attended	
No response	-
Talks	9.8
Drama	15.4
Jazz	4.3
Exhibitions	18.2
Concerts/recitals	22.0
Opera	99.9
Children's opera	11.9
Late night revue	10.6
Readings	9.7
(% of 1128)	

4. Performances of opera which will have been definitely attended

King Arthur		Ariodante	
0	and	0	0.3
0	and	1	21.3
1	and	0	24.7
1	and	1	52.9
1	and	2	0.4
1	and	3	0.1
2	and	1	0.1
2	and	2	0.2
3	and	3	0.1

5. Number of visits made to opera performances in the last 12 months (excluding Buxton Festival)

No response	1.1
None	19.2
1 - 5	44.7
6 - 11	18.7
12 - 23	10.3
24 or more	6.0



## 6. Home area

No response	-	Northumberland	0.2
Buxton	3.0	Cumbria	0.8
Other parts of High Peak Borough	3.0	Scotland	0.6
Other parts of Derbyshire	10.4	Isle of Man	0.1
		S Wales	0.6
		W Wales	0.3
		Other	0.8
Greater Manchester area	10.7	S Africa	0.2
Cheshire	11.8	Austria	0.1
W Yorkshire	4.0	W Germany	0.2
Merseyside	3.5	USA	0.4
Nottinghamshire	2.7	Switzerland	0.2
S Yorkshire	6.6	Belgium	0.1
Lancashire	1.9	Sweden	0.1
N Wales	0.6	Czechoslovakia	0.1
Staffordshire	4.2	Other and unspecified foreign	0.3
London	12.2		
E Sussex	0.9		
W Sussex	0.1		
Kent	0.9		
Essex	0.7		
Hertfordshire	0.9		
Oxfordshire	1.0		
Berkshire	0.3		
Buckinghamshire	0.2		
Cambridgeshire	0.8		
Gloucestershire	0.4		
Wiltshire	0.1		
Warwickshire	1.0		
W Midlands	4.3		
Hereford & Worcester	0.5		
Shropshire	1.6		
Avon	0.9		
Surrey	1.1		
Hampshire	0.6		
Dorset	0.2		
Devon	-		
Cornwall	0.1		
Leicestershire	0.7		
Somerset	0.2		
Bedfordshire	0.3		
Norfolk	0.4		
N Yorkshire	0.4		
Humberside	0.5		
Lincolnshire	0.8		
Co Durham	0.2		
Tyne & Wear	0.3		

7.	Staying overnight away from home whilst attending the Festival		
	No response		1.7
	Yes		50.4
	No		47.9
			<u>% of those staying overnight</u>
8.	Where tourists stayed		
	No response		3.7
	Buxton		71.0
	Other parts of High Peak Borough		1.7
	Other parts of Derbyshire		10.0
	Greater Manchester area		2.8
	Cheshire	:	3.1
	W Yorkshire		0.3
	Merseyside		0.2
	S Yorkshire		1.9
	Lancashire		0.5
	Staffordshire		3.8
	W Midlands		0.2
	Elsewhere in UK		0.7
9.	Duration of stay (nights)		
	No response	3.0	
	1	17.0	
	2	44.0	64.0
	<hr/>		
	3	14.5	
	4 to 7	15.1	
	8 or more	6.4	36.0
10.	Accommodation stayed in		
	No response		0.2
	Hotel		50.6
	Camping		1.9
	Farm		1.8
	Caravan		3.9
	Boarding/guest house		16.1
	Friends/relatives		20.0
	Furnished accommodation		1.9
	Own cottage/second residence		2.1
	Other		1.6
11.	Those who considered attending the Festival without staying overnight		
	No response		0.9
	Yes		16.3
	No		82.9

	<u>% of those staying overnight</u>
12. Holiday or non-holiday stay?	
No response	1.4
Holiday	51.7
Non-holiday	46.9
	<u>% of those on holiday</u>
13. Those who considered attending the Festival without making visit part of a holiday	
No response	3.0
Yes	29.1
No	67.9
	<u>%</u>
14. Attraction of performance attended	
No response	0.4
Composer	19.5
Performer(s)	2.0
Orchestra	0.3
Producer	0.3
Playwright	0.1
Singer(s)	0.9
Artist(s)	0.9
Director	0.4
Just wanted a general day/evening out	5.3
Someone else's choice	8.0
The opera itself	56.5
Other	5.6
15. Reason best explaining interest in 'the opera itself'	
No response	2.0
General interest in opera	85.4
A more specific interest in this particular event	12.6
16. When tickets bought	
No response	2.5
Today	6.3
1 to 7 days ago	10.8
8 days up to 2 months ago	31.0
2 months ago and longer	49.3

## 17. How tickets bought

No response	1.9
Post	50.4
Phone	23.6
Personally at box-office	13.4
Agency	1.4
Gift	1.1
Group booking	1.3
Someone else bought	3.6
Package/through hotel	2.2
Other	1.0

## 18. Cost of tickets (£)

No response	-
20.00	10.2
16.50	14.9
15.50	4.9
14.50	16.2
13.50	2.6
12.50	12.4
10.50	14.1
8.50	5.6
8.25	0.1
7.75	0.4
7.50	-
7.25	0.2
7.00	-
6.50	4.1
6.25	0.4
6.00	-
5.50	11.2
5.00	-
4.50	1.7
4.25	0.1
4.20	0.1
4.00	-
3.50	-
3.00	-
2.50	-
2.00	-
Complimentary	0.9
Other	-

(% of 1057)

## 19. Age group

No response	-
Under 16	0.2
16-24	2.9
25-34	11.0
35-44	18.2
45-54	25.8
55-64	26.0
65 and over	15.8



## 20. Male or female

No response	0.3
Male	47.7
Female	52.1

## 21. Occupation

No response	0.7
Retired	22.2
Housewife/househusband	8.5
Student	2.8
Unemployed	1.0
Education	18.7
Medical	8.8
Professional, managerial & administrative, etc	30.2
Clerical and supervisory	5.8
Other	1.2

Full data is available for all other sub-sets of surveys 1 and 2, but is not included in the appendices.

APPENDIX 5.11

RELATIONSHIP BETWEEN RESPONDENTS' CLASSIFICATION IN SURVEYS 1 AND 2 OF VISITS TO BUXTON

	<u>Holiday (route I)</u>	<u>Non-holiday (route II)</u>
Survey 2	237 forms	61 forms
Survey 2		
Transfers from route II	-81	Transfers from route I -5
Transfers to route II	5	Transfers to route I 81
Transfers to route III	8	Transfers to route III 15
Previously unspecified	1	Previously unspecified 3
	<u>170</u> forms	<u>155</u> forms
% of all survey 2 forms processed (325)	52.3%	47.7%

APPENDIX 5.12

Survey Form 1



**WILL YOU HELP?**

Buxton Festival wants to go on for many years to come; finding out more about its audiences is one way of helping to do that. This form will only take a few minutes to complete and you may even win a PRIZE! All returned completed survey forms will be placed in a prize draw for two free tickets to an event of your choice at the 1987 Buxton Festival.

The answers, of course, will be confidential.

If you are with others at this performance, please encourage every member of your party to fill in a separate form. Please leave the form in the box in the foyer or hand to any member of the staff.

If you need any assistance please ask. Pens and pencils are available.

Please complete this form even if you have already completed one on a previous visit.

**THANK YOU**

Please tick only one answer to each question, unless asked to do otherwise.

**1. WHAT IS THE REASON FOR YOUR CURRENT VISIT TO BUXTON?**

- Not applicable: resident  1
- Festival is the only reason  2
- Festival is the main reason but there are other reasons too  3
- Other reasons which are more important than the Festival  4
- Festival was not a reason at all  5

Office use only  
 8

Office use only. F      E    
1 2 3 4 5 6 7

**2. WHERE DOES YOUR GREATEST INTEREST IN THIS YEAR'S FESTIVAL LIE? (Tick only one category unless your greatest interest is divided)**

- Talks  1
- Drama  2
- Jazz  3
- Exhibitions  4
- Concerts/Recitals  5
- Opera  6
- Children's opera  7
- Late night revue  8
- Readings  9
- Not applicable  10

Office use only

Office use only  
1  
2  
3  
4  
5  
6  
7  
8  
9  
10

**3.a BY THE END OF THIS YEAR'S FESTIVAL WHICH OF THE EVENTS WILL YOU HAVE DEFINITELY ATTENDED (Tick all that apply)**

- Talks  1
- Drama  2
- Jazz  3
- Exhibitions  4
- Concerts/Recitals  5
- Opera  6
- Children's opera  7
- Late night revue  8
- Readings  9

Office use only  
19  
20  
21  
22  
23  
24  
25  
26  
27

**b IF "OPERA" IS AN ANSWER, HOW MANY PERFORMANCES OF EACH WILL YOU HAVE DEFINITELY ATTENDED?**

Please write in the number, including 0, if appropriate:  
King Arthur \_\_\_ Ariodante \_\_\_

Office use only  
28  
29

**4. WHICH NEWSPAPERS DO YOU READ MOST REGULARLY?**

(Please write in the name)

Daily \_\_\_\_\_  
Sunday \_\_\_\_\_  
Opera/music magazines \_\_\_\_\_

Office use only  
30  
31

**5.a HOW DID YOU FIRST HEAR ABOUT THIS YEAR'S PROGRAMME OF EVENTS?**

- Festival brochure (red, white and blue)  1
- Advertisement  2
- Article/review  3
- Word of mouth  4
- Other (please specify): \_\_\_\_\_

Office use only  
34  
3

**b IF "BROCHURE" WAS YOUR ANSWER, HOW DID YOU OBTAIN IT?**

- Mailed direct  1
- Picked up somewhere  2
- Given to you  3

Office use only  
3

Please turn over.....



2  
 6. ABOUT HOW MANY VISITS HAVE YOU MADE TO OPERA PERFORMANCES IN THE LAST 12 MONTHS? (EXCLUDING BUXTON FESTIVAL)

- None  1      12-23  4  
 1-5  2      24 and over  5  
 6-11  3

Office use only  
 38

7. WHERE DO YOU LIVE?

- Buxton  1  
 Other parts of High Peak Boro  2  
 Other parts of Derbyshire  3  
 Greater Manchester area  4  
 Cheshire  5  
 W Yorkshire  6  
 Merseyside  7  
 Notts  8  
 S Yorkshire  9  
 Lancashire  10  
 N Wales  11  
 Staffs  12  
 Home Counties  13  
 London  14  
 Elsewhere in UK (please specify): \_\_\_\_\_

Overseas  15

Office use only  
 39

8 a ARE YOU STAYING OVERNIGHT, AWAY FROM HOME, WHILST ATTENDING THE FESTIVAL?

Yes  1 No  2 (If NO, go to Q10)

Office use only  
 41

b IF YES, WHERE ARE YOU STAYING?

Please write in:

Town \_\_\_\_\_ County \_\_\_\_\_

Office use only  
 42  43

c HOW MANY NIGHTS ARE YOU STAYING THERE?

Please write in: \_\_\_\_\_

Office use only  
 44  45

d WHAT ACCOMMODATION ARE YOU STAYING IN?

- Hotel  1      Camping  2  
 Farm  3      Caravan  4  
 Boarding/guest house  5  
 Friends/relatives  6  
 Furnished accommodation  7  
 Own cottage/second residence  8  
 Other  9

Office use only  
 46

e DID YOU AT ANY TIME CONSIDER ATTENDING THE FESTIVAL WITHOUT STAYING OVERNIGHT?

Yes  1 No  2

Office use only  
 47

9 a ARE YOU AWAY FROM HOME ON HOLIDAY?

Yes  1 No  2 (If NO, go to Q10)

Office use only  
 48

b IF YES, DID YOU AT ANY TIME CONSIDER ATTENDING THE FESTIVAL WITHOUT MAKING YOUR VISIT PART OF A HOLIDAY?

Yes  1 No  2

Office use only  
 49

10 a WHAT ATTRACTED YOU TO THE PERFORMANCE YOU ARE ATTENDING NOW? (Tick most important ONE only)

- Composer  1      Playwright  5  
 Performer(s)  2      Singer(s)  6  
 Orchestra  3      Artist(s)  7  
 Producer  4      Director  8  
 Just wanted a general day/evening out  9  
 Someone else's choice  10  
 The opera itself  11  
 The play itself  12  
 The concert programme itself  13  
 Other (please specify): \_\_\_\_\_

Office use only  
 50  51

b IF YOUR ANSWER WAS "THE OPERA" OR "THE PLAY" OR "THE CONCERT PROGRAMME", WHICH REASON BEST EXPLAINS YOUR INTEREST IN IT?

- A general interest in opera/music/drama/comedy, etc.  1  
 A more specific interest in this particular event.  2

Office use only  
 52

11 a WHEN DID YOU BUY YOUR TICKET FOR THIS EVENT/PERFORMANCE?

- Today  1  
 1-7 days ago  2  
 8 days-up to 2 months ago  3  
 2 months ago and over  4

Office use only  
 53

b HOW MUCH DID YOUR TICKET COST?

Please write in: £ \_\_\_\_\_

Office use only  
 54  55

c HOW DID YOU BUY YOUR TICKET?

- Post  1      Phone  2  
 Personally at Box Office  3  
 Agency  4  
 Other (please specify): \_\_\_\_\_

Office use only  
 56  57

12. WHAT IS YOUR AGE GROUP?

- 16-24  1      45-54  4  
 25-34  2      55-64  5  
 35-44  3      65 and over  6

Office use only  
 58

13. ARE YOU MALE OR FEMALE?

- Male  1      Female  2

Office use only  
 59

14. WHAT IS YOUR OCCUPATION?

Please write in (including "unemployed", "student", "retired", "housewife", etc): \_\_\_\_\_

Office use only  
 60

DON'T FORGET YOUR NAME AND ADDRESS IF YOU WISH TO BE INCLUDED IN THE PRIZE DRAW.

NAME: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_

POSTCODE: \_\_\_\_\_

This survey was prepared and will be processed at Manchester Polytechnic. Are you willing to complete a similar more detailed survey form mailed to your home? YES  NO  (Not all)

Office use only  
 61

APPENDIX 5.13

- (a) Accompanying Letter to Survey Form 2
- (b) Accompanying Fact Sheet to Survey Form 2
- (c) Survey Form 2

## Manchester Polytechnic

5.13 (a)

Director K Green BA MA

Holings Faculty  
 Department of Hotel, Catering  
 and Institutional Management  
 Head W Nevett BSc BA MEd AIFST AHCIMA  
 Old Hall Lane  
 Manchester M14 6HR  
 Telephone 061-224 7341

---

Our reference	HLH/BR	Your reference		Date	As postmark
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Dear Sir or Madam

Buxton Festival 1986 - Survey

Thank you for completing the survey at the Buxton Festival. The information has been of considerable help to the Festival management and in my own research. I am enclosing a summary of a few 'key facts' that emerged from that survey.

You will recollect agreeing to complete a further survey mailed to your home; this survey is also enclosed. If there is some mistake and you did not agree or if you have since changed your mind please accept my apologies and ignore the survey.

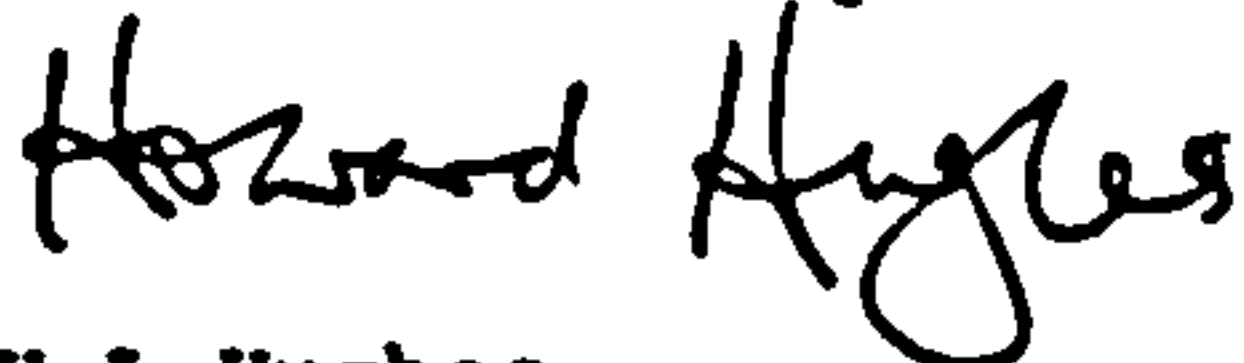
It will not take long to answer, however, and each question usually requires only a tick in a box. Please use the reply - paid envelope enclosed to send the completed form to me.

This second survey is being carried out with the full support of the Festival and will provide information that is related to my own research area. The results will, of course, be available to the Festival management.

- The draw for 2 free tickets for next year's Festival is to be made at the end of February. If you are fortunate enough to win the Festival General Manager will be in touch with you.

With many thanks for your assistance.

Yours faithfully



H L Hughes  
 Principal Lecturer

5.13 (b)

BUXTON FESTIVAL

AUDIENCE SURVEY 1986

KEY FACTS

Nearly 90% of the people surveyed were in Buxton mainly or solely because of the Festival.

Most popular papers read were Guardian, Telegraph, Times, Sundry Times and Observer.

Most people obtained their information about the Festival from the Festival brochure mailed to them.

Over two-thirds of people surveyed were from Derbyshire and eight neighbouring counties. Nearly a fifth were from London and the South-east.

Nearly a half were staying away from home, overnight, and most of these were staying in Buxton. Hotels were the most frequently used type of accommodation.

Far more people attended the operas out of a general interest in opera than because of a specific interest in a particular opera or composer.

Tickets were usually bought well in advance and usually by post or phone.

Just over 60% of these surveyed were aged 45 and over.

Over a quarter were from educational and medical professions, a further quarter were from other managerial and administrative professions and nearly a fifth were retired.



17. a) Do you intend staying overnight in Burton within the next 12 months?	Yes <input type="checkbox"/> 1 No <input type="checkbox"/> 2
b) If yes, will your visit be a holiday or 'break'?	Yes <input type="checkbox"/> 1 No <input type="checkbox"/> 2
18. Can you attend professional opera productions near your home without having to stay away overnight?	Yes <input type="checkbox"/> 1 No <input type="checkbox"/> 2
19. Have you attended more opera whilst staying away from home than whilst based at home?	Yes <input type="checkbox"/> 1 No <input type="checkbox"/> 2
20. Was the 1986 Burton Festival the first opera production you had seen within the last five years?	Yes <input type="checkbox"/> 1 No <input type="checkbox"/> 2
21. Which of the following best describes your interest in opera?	None <input type="checkbox"/> 1 Mild interest <input type="checkbox"/> 2 Interested <input type="checkbox"/> 3 Great interest <input type="checkbox"/> 4
22. a) How many holidays, if any, have you been on during the last five years? Please write in number (including '0' if appropriate).	
b) On how many of these holidays, if any, did you attend an opera performance? Please write in number (including '0' if appropriate).	
c) How many, if any, of these holidays have been 'opera-based'? Please write in number (including '0' if appropriate).	

BURTON FESTIVAL 1986  
Survey 2

Did you attend a performance of either or both King Arthur and Ariadne at the 1986 Burton Festival?	
Were you staying overnight in or near Burton at the time?	
If you answered 'yes' to both these questions please complete this form.	
If you have not answered 'yes' to both, this form has been sent to you by mistake. Will you please return it, uncompleted, nonetheless.	
1. a) How important was the Festival as a reason for your being in Burton? Festival was not a reason at all. <input type="checkbox"/> 1 Festival the only reason. <input type="checkbox"/> 2 Festival the main reason but other reasons too. <input type="checkbox"/> 3 Festival a reason but not the main reason. <input type="checkbox"/> 4	
b) If the Festival was not the only reason what other reasons did you have? (Tick all that apply). Visiting friends and relatives. <input type="checkbox"/> 1 Business or conference. <input type="checkbox"/> 1 Shopping. <input type="checkbox"/> 1 Recreation or sport. <input type="checkbox"/> 1 Visits to attractions. <input type="checkbox"/> 1 Other <input type="checkbox"/> 1	

5.13 (c)

Answer questions 2 and 3 by putting one tick against each statement, in the box that corresponds to your answer.

2. When did you first know that opera would be performed at Buxton during your visit?

	As and when you decided to visit	After deciding to visit, but before arriving	After you arrived
a) When did you first know that opera would be performed at Buxton during your visit?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) When did you first know which opera(s) would be produced?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) When did you decide to attend the opera(s)?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. How important were the following in your decision to attend the opera(s)? (Indicate your answer on the scale 1 to 5.)

	Not important at all	1	2	3	4	Very important
Presented in Buxton.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Presented in the Opera House.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A production of Buxton Festival Company.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Presented as a theme (related talks, recitals).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunity to attend other Festival events (dramas, jazz, etc.).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunity to combine with non-Festival activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. Was opera your greatest interest in the 1986 Buxton Festival?  
Yes  No

5. Before the Festival had you seen or heard a production of the opera(s) you attended?

	Seen	Heard
King Arthur	<input type="checkbox"/>	<input type="checkbox"/>
Artodante	<input type="checkbox"/>	<input type="checkbox"/>

6. a) During your stay in Buxton during the 1986 Festival were you on holiday?  
Yes  Partly (holiday combined with something else)  No

b) If 'partly' a holiday, was it the Festival that was the holiday part?  
Yes  No

c) Was it your only holiday of the year?  
Yes  No

d) Was it your main holiday of the year?  
Yes  No

7. Could you have attended the opera(s) and returned home easily and conveniently the same night(s)?  
Yes  No

8. In which years, if any, have you stayed overnight to see past Buxton Festival operas? (Tick all that apply).

Year	Opera	1983	1984	1985	1986
1979	Lucia	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1980	Hamlet, Beatrice	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1981	Il Matrimonio	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1982	Mary Janos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1983	Griseide, La Colombe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1984	Medea, Jason	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1985	La Buona Figliola, Il Filosofo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9. Before the 1986 Festival, had you ever stayed overnight in Buxton outside Festival time?  
Yes  No

10. Have you made day visits to Buxton in the past, before the 1986 Festival?  
Yes  No

11. How many people came with you to Buxton during the 1986 Festival? Please write in the number (including '0' if alone).  
\_\_\_\_\_

12. How many people came with you to the 1986 Festival opera(s)? Please write in the number (including '0' if alone).  
Performance 1: \_\_\_\_\_ Performance 2: \_\_\_\_\_

13. Please indicate who (if anyone) came with you to Buxton and to the opera(s) during the 1986 Festival.

	Buxton	Opera perf 1	Opera perf 2
Wife/husband	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Child(ren) under 16	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Child(ren) over 16	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Parent(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other relative(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Friend(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Business colleague(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

14. How did you travel to Buxton for the 1986 Festival?  
Own car  Hired car  Train  Coach  Other

15. About how much did you spend on accommodation and meals, in total, per person, whilst staying in Buxton during the 1986 Festival. (If you cannot remember, just leave blank). Please write in approximate figure, including '0' if you paid nothing.  
Accommodation: £ \_\_\_\_\_ Meals: £ \_\_\_\_\_ (per person during stay)

16. a) Have you stayed overnight in Buxton after your 1986 Festival visit?  
Yes  No

b) If Yes, on how many occasions? \_\_\_\_\_

c) If Yes, were any of the occasions a holiday or 'break'?  
Yes  No

continued

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REFERENCES AND BIBLIOGRAPHY

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